

SEPTEMBER 1955 | 35 CEN

ผู้กำกับศิลป์

ART DIRECTOR

商業藝術主任

المدير الفني

מנהל מחלקת אמנות

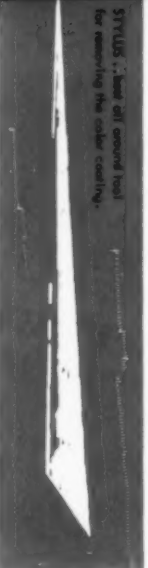
and studio news



bourges



HOW TO USE



STYLUS - just off general tool for removing the color coating.

OVERLAY SHEETS (for general work)

Attach the Sheet to one side of your copy with masking tape. Remove the unwanted coating with the Stylus or Coloremover.

ADHESIVE SHEETS (for spot color)

Cut to general shape - peel from backing - adhere to a clear plastic overlay. This Sheet has the same removable coating as the Overlay Sheet.

FOR CORRECTIONS

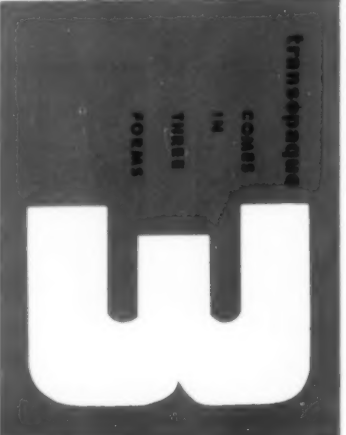
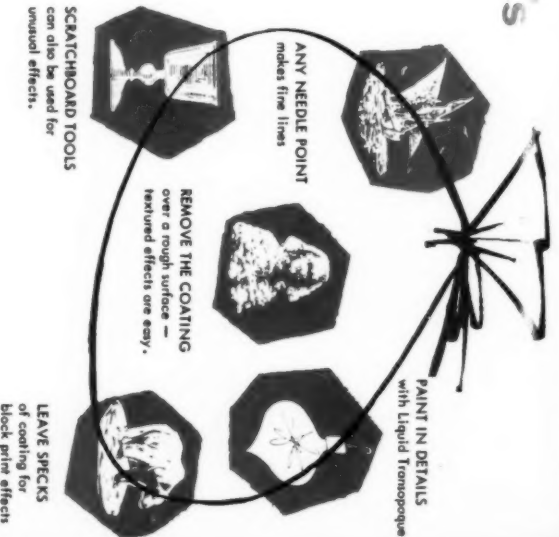
Use the Adhesive Sheets for areas of color. Liquid Transopaque for tiny spots and fine



transopaque's

bag o' tricks

There's NO LIMIT to the effects you can bring to your line separation copy with Transopaque. The trick's in the way you remove the coating - vary your tools to vary your effects.



for large area OVERLAY SHEETS

for small area ADHESIVE SHEETS

for touching up LIQUID TRANSPAQUE

bourges

AT YOUR FAVORITE ART SUPPLY STORE

transopaque
RED
reproduces
the same as
BLACK

art director / studio news

OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

the client's personal taste . . .

"Personal taste is a product of individual environment. As the environment changes, so does taste."

So writes Rochester's Thomas Ruzicka, explaining the basis for the new educational project of the Rochester AD club.

Rochester ADs want to change the taste of some of their clients, to make them more receptive to contemporary design and forms of expression. To do so they plan to change their environment, by exposing them to slide lecture material that will show the change in trends from the Victorian era to the present in interior decoration, architecture, typography, painting, sculpture, fashion, industrial design, illustration, and advertising design.

The lecture will be packaged for "wide and easy distribution" and should be on the road by the end of 1955.

This Rochester project recalls to mind the recent experiment of the Cleveland club in which ads winning prizes for art direction were checked for readership ratings and traceable sales results and a high correlation was found.

Both Rochester and Cleveland were talking directly to their market, the agency executive and the client. Both aim at building greater client respect for and acceptance of the ADs creative thinking and his role as an ad planner.

Perhaps if both these ideas are expanded and carried out by more clubs, the day when the AD will be universally recognized as part of the planning team will be hastened.

The combination of the Rochester and Cleveland plans makes sense because together they stress contemporary design, not merely for its own sake, but because they show that when contemporary design and sound sales thinking are merged, advertisements and promotional pieces reach their peak of effectiveness.

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Photo by Ray Clarys

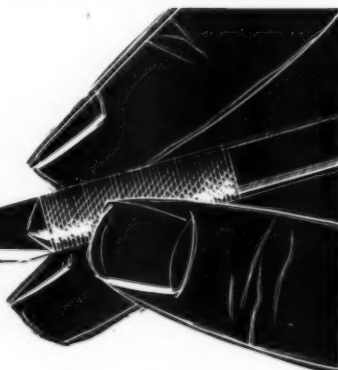


FOR THAT SPECIAL ASSIGNMENT

DESIGNERS **3** ART FOR ADVERTISING • 115 WEST 45TH ST. • N. Y. 36. N. Y.

associated artists

296 Boylston Street, Boston
Commonwealth 6-7560



STUDY

with
PAUL STANDARD

Lettering

MONDAY EVENINGS 7 to 10
REGISTRATION CLOSES OCT. 2

American Art School

154 W. 56 ST., N. Y. 19 PL 7-3580

**Color
Retouching**

*Exclusively
on Dye Transfer
and Carbro Prints*

Kennett Studio

139 E. 52 St. N. Y. C.
PL. 8-0542

tax talk

MAXWELL LIVSHIN, CPA

Advice on declaration of estimated income tax by artists and art directors based on new ruling. (Next filing date for amended reports: September 15, 1955)

Q. What factors should I take into account in computing the amount of estimated tax to be shown on my declaration?

A. You may compute your estimated tax by taking into account the amount of your gross income which you can reasonably expect to report for 1955, and the amount of your estimated allowable deductions and credits for that year. You should determine these estimates of income, deductions and credits upon the basis of facts and circumstances existing at the time prescribed for filing your declaration.

Q. I now discover that the estimated tax shown on my original declaration filed April 15 and the payment made on June 15 are insufficient in amount to prevent existence of underpayments as of such installment dates. Will the filing of an amended declaration, or a final return in lieu of such amended return on January 15, 1956, together with payment of any tax shown to be due relieve me of such imposition?

A. No. However payment on January 15 will terminate the period of time for which the addition is to be computed.

Q. Does the amount actually paid in respect of an income tax installment include amounts of income tax withheld as sources on wages?

A. Yes. The total amount of credit for tax withheld at source for wages is considered to be a payment of estimated tax and, in general, an equal part of such amount is considered to have been paid on each installment date. For example, if \$1000 tax has been withheld from the wages of a taxpayer who makes his return on the basis of the calendar year, one-fourth of such amount is considered to have been paid in respect of each installment. However, if the taxpayer can establish dates and amounts of the actual withholding, the actual amount withheld will be considered as a payment in respect of the installment. If the taxpayer can establish that \$800 of the \$1000 was withheld during the first three months of 1955, such \$800 will be considered as a payment on the installment due April 15.

TILE
COUNTER TOP

PLANTING

POOL

PLANTING AREA

BATH ROOM
TILE FLOOR

TILE
SUNKEN BATH

TILE
SHOWER

IT CAN BE PHOTOGRAPHED

BETTER AT

PAGANO inc.

206 EAST 65TH ST., NEW YORK 21, N. Y., TE 8-3300



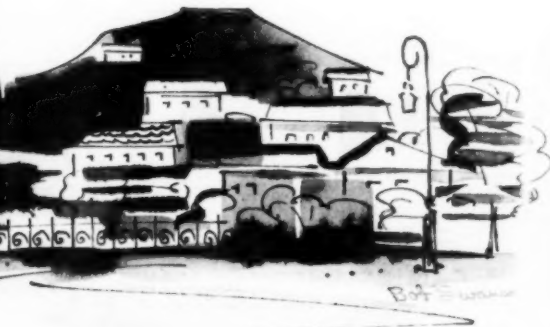
ROBERT SWANSON . . . one of the most versatile design illustrators on our staff. His lively color and design coupled with his knowledge of people and things make his paintings in demand for the smallest booklet or the largest national advertisement. Ask to see his samples.

CHARLES C. COOPER INC.

Advertising Art and Photography

NEW YORK: 136 East 57th Street Plaza 3-6880

WHITE PLAINS, N. Y. 11 Holland Ave. WH 8-7738



business briefs

he weather is getting cooler, but the Fall is bringing hotter business competition than ever before...a continuation of the trend in post-war years. Outlook for the months ahead is for bigger ad budgets, still more money going into TV, and less bombast.

Less bombast. This point is made in a recent Printer's Ink forecast which states "There will be a greater accent on building quality-of-product awareness", advertisers will "beckon, not bludgeon" for attention.

If this proves to be true it could mean more obvious importance will be attached to the visual feel of the ad, poster, etc. Brief, sometimes postery copy, with mood-establishing art and design may be seen more frequently. Art and design will carry more of the "sell" than ever before.

This would require expert use of visual symbols...not merely good design or art for its own sake. The AD will have to know and employ those devices that make the reader say yes...that will take the brief copy block and add to it believability and desire.

And while some ADs may be changing pace to meet this trend, most will be busy producing a record number of ads and buying probably a record amount of art and photography in the months and year ahead. Data now available indicates budgets at record highs and growing. Newspaper lineage is reported at an all-time six months high. Magazines are running 5% ahead of last year.

The general economy is considered so strong that even levelling off in construction and automobiles is not expected to alter the overall picture greatly.

Weak sister of the economic picture is consumer credit. Much of the present boom is being financed by credit to Mr. & Mrs. John Doe...around 31 billions at last tally. Washington and Wall Street have begun to tighten up. The trick is to cut back enough to reduce credit gradually but not enough to hurt the economy.

REACH, YATES & MATTOON
INCORPORATED
ADVERTISING

Bamberger's
NEW JERSEY

THE PRUDENTIAL INSURANCE COMPANY
OF AMERICA
HOME OFFICE, NEWARK, NEW JERSEY

Kresge
Newark

ASK company
PRINTERS
LETTERPRESS OFFSET
830 FREELINGHOUTEN AVE. NEWARK 2, N.J. (9-1234)

Holmes & Company

LONDON ADVERTISING AGENCY
ADVERTISING
25 PARK PLACE, NEWARK 2, N.J. • TELEPHONE, ATTELLA 2-1000

Lewis Advertising Agency
17 ACADEMY STREET, NEWARK 2, NEW JERSEY
MILWAU 2-2802

Scheck Advertising Agency, Inc.
9 Clinton St. Newark 2, N.J.
Telephone MArket 2-0400

R.J. Goerke Co.

UNITED
ADVERTISING AGENCY
25 PARK PLACE
NEWARK 2, N.J.
MARKET 2-2802

Adolf F. Gollmann
Advertising Agency
1040 BROAD STREET • NEWARK 2, NEW JERSEY • PHON 1-1000

Ask the man that uses the...

HUTTKAY A.D.O. PROCESS

FOR HALF TONE PRINTS

The HUTTKAY A. D. O. PROCESS is a more efficient method of dropping whites from any original wash or pencil drawing, or retouched photograph; and enables the user of photo engravings to save from 25% to 50% of his usual engraving costs.

The HUTTKAY A. D. O. PROCESS has the advantage over any other Drop-Out process because it does not require prepared original art work with any special paints, liquids, or chemicals.

The HUTTKAY A. D. O. PROCESS is attained by "Photo Chemical" means and will produce an exact facsimile regardless of the intricacy of the art work. All solids maintained automatically.

**A. D. O.—Combinations—Silhouettes
Square Halftones—Line—Stripping
Surprising—A.D.O. Continuous
Tone Copies**

We will gladly furnish an A. D. O. of your first job at trial rate basis. Send for Price Rates! 48 Hour Mail Service!

* AUTOMATIC DROP-OUT
* Patented in U.S.A., Great Britain and other Foreign Countries.

Arthur L. Huttkey studio

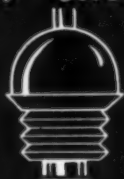
4 WEST PARK STREET
NEWARK 2, N.J.
MARKET 3-6668-9

WECO Studio



COMMERCIAL PHOTOGRAPHY • 14 EAST 39th ST. • MU 5-1864

Quality
FLEXICHROME
Printers



**SERVICE
DEPENDABILITY
UNLIMITED PRINT SIZE**

**SAVE TIME WITH
THE RIGHT PRINT**

TECH PHOTO LABS.

14 EAST 39th ST., N.Y.C. • MU 3-5052

HARRY C. DECKER, INC.

**CARBRO & DYE TRANSFER
FROM TRANSPARENCIES
AND SEPARATION
NEGATIVES**

**MU 5-4295 / MU 5-4423
404 Fourth Ave. - Room 1507**

ib irving berlin
Inc.

ARTISTS' & DRAWING MATERIALS
719 Eighth Avenue • New York 19, N.Y.
CIRCLE 6-6350



advertising photography

EASTERN STUDIOS

120 W. 50th St., New York, N.Y. PL 7-5090

coming events

Sept. 1-30...Exhibition, Lettering and Illuminating by Enid Perkins. A.I. Friedman Inc. Gallery, 20 E. 49 St., NYC.

Sept. 8-Oct. 30...Exhibition, Tanguy and De Chirico, Museum of Modern Art, NYC.

Thru Sept. 14...Exhibition, French Book Illustration from 1895 to 1955. New York Public Library, Main Bldg.

Sept. 10-14...Screen Process Printing Assn., International, 7th world convention. Ambassador Hotel, Atlantic City.

Sept. 12-14...Direct Mail Advertising Assn., 38th annual convention, Morrison Hotel, Chicago.

Oct. 1-31...Exhibition, paintings by Joseph A. Clark. A.I. Friedman Gallery, 20 E. 49 St., NYC.

Oct. 2-6...Outdoor Advertising Assn. of America, 58th annual convention, Jefferson Hotel, St. Louis.

Oct. 5-23...Art lending service exhibition, Museum of Modern Art, NYC.

Oct. 12-Nov. 13...Cleveland Art Directors Club Show. Cleveland Museum of Art.

Oct. 28...Masquerade dance of the Detroit Art Directors Club.

Oct. 31-Nov. 2...Assn. of National Advertisers, annual meeting, Hotel Plaza, NYC.

Nov. 8-10...Fourth Canadian national packaging exposition and conference. Automotive Bldg., Canadian National Exhibition Grounds, Toronto.

Nov. 10...Annual exhibition of Chicago Art Directors Club. Prudential Bldg. Two weeks.

Nov. 14-16...Advertising Essentials Show sponsored by Advertising Trades Institute. Biltmore Hotel, New York.

Nov. 14-16...Public Relations Society of America, annual national conference, Ambassador Hotel, L.A.

Nov. 23-Feb. 20...Exhibition, Built in Latin America, 20th century architecture. Museum of Modern Art, NYC.

May 3...Detroit Art Directors Club Award Dinner and opening of annual exhibition.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

I'm
Alexander Roberts

General Manager of
**INTERSTATE INDUSTRIAL
REPORTING SERVICE, INC.**

and its divisions.

**INTERSTATE
PHOTOGRAPHERS**

**INTERSTATE
INTERNATIONAL COMPANY**

*I'd like to tell you the
INTERSTATE story . . . what
we are . . . how we operate . . .
what we have to offer the
manufacturer and its advertising
agency . . . why it is we do
more photography and industrial
reporting on a national scale
than any comparable company
in America . . . and tell it to you
the way I would if I met you
personally.*



See following three pages . . .

What We Are — What We Offer

INTERSTATE is an independently-owned network comprised of 2400 selectively-screened photographers and reporters. We offer photographic coverage or case-history reporting coverage, or a combination of the two, in virtually every city in America (and in all countries except those under iron curtain control). You deal with one office, with one personality; you get the advantages of an international network, the personal attention that you would expect from your own photographer.

Calibre of Photographer We Use

The nature of the assignment that we are called in to handle determines the type of photographer we assign. We would not, for example, designate a news photographer to cover an industrial or an architectural job, since we question whether he possesses the know-how or the necessary photo equipment. Nor, would we employ a studio man to illustrate a feature assignment. In many cities, therefore, we operate with as many as three different men. In our New York office, we maintain a detailed, intimate break-down of every man in the network . . . we know what cameras he possesses, how many lenses he can call into play, the number of lighting units at his disposal. More important, we know his propensities, his limitations his 24-hour-seven-day-a-week availability.

We do not say that the men who make up the INTERSTATE network are the best there are. In truth, they are no better, no worse, from the standpoint of efficiency ratio than the men who work in your company. Ten or fifteen percent are superior; we rate about twenty percent as good to excellent; the rest range from good, every-day journeymen to even the mediocre. *But, we know what it is that makes a photographer mediocre.* He gets careless about backgrounds, is unconcerned about 'good house-keeping', lights the scene in flat fashion, fails to 'separate' a dark machine from a dark background, injects no human interest or size perspective, neglects signed release obtainment, never gives a thought to the fact that he has to be a good-will ambassador, that what he says or does at a shooting location will enhance or jeopardize a customer relationship.

How Do We Achieve a Consistent End Result on a National Scale?

Right here we get into the very heart of INTERSTATE's operation. After we have completely familiar-

ized ourselves with your requirements, then and only then are we in a position to tell a cameraman what equipment he is to use, the lenses he will find most adaptable for the coverage, the type of lighting equipment to be employed; we lay down the rules for 'good housekeeping' stress size perspective inclusion and cover the signed release obtainment. We show him visually the type of material you like, as well as pictures that are regarded as satisfactory, and *why* they are unsatisfactory. We do all of this in the language that only one 'take-charge' photographer can use to another. Add to all this the fact that our own photo standards are the highest in America, the onus for coming up with a top-flight coverage rests squarely on INTERSTATE's shoulders. Actually, what we have accomplished by this pattern is to almost completely remove the *expected* incidence of mediocre photography when it is done on the national, or international level.

This pattern that we follow religiously does not mean we are making automatons of our cameramen. They can create to their heart's content, exercise their judgment, strive for the unusual effort . . . but . . . *only after they have adhered to the hard-core of our do's and don'ts.* Remember, none of this is theory. We're producing effective photo illustrations in 'whistle-stop' areas every minute of the day . . . *we're doing more of this work than any one else in America . . . we do it better . . . we do it faster.* We're ideally suited for the manufacturer and its advertising agency, *for we have no other function in life.*

Delivery Time — Method of Printing

Seven to ten days after we have been favored with an assignment, you will have the *complete* package on your desk. That's normal, but we can effect coverage within 24 hours . . . anywhere . . . if you're faced with a jam. Sometimes, because of the very nature of the job, it is impossible to complete the handling within the ten day period, and when that happens you get progress reports.

No printing is done at the local level. ALL negatives, after developing, are expedited to our New York office where printing is done by personnel who do nothing else for their livelihood. That way we achieve the utmost out of a negative, you get controlled *consistent* end results.

INTERSTATE Arranges Photo-Taking Approvals

One of our strongest points is the manner in which we are geared to initiate photo-taking approval on your behalf. Let us know who is using your product; we'll approach that customer, discuss the problem, obtain his approval and deliver the complete package to you . . . *all*

photos · reports · anywhere in America · in 24 hours if you need them . . .

within our normal ten-day period. 65% of our assignments are handled on that basis; at least 60 of America's largest corporations vest with INTERSTATE the responsibility of contacting their customer at the initial level . . . corporations which have a rigid, definite policy against a supplier-approach relax that rule with INTERSTATE. A tremendous responsibility, obviously, and as such, we exercise our own precautions and safeguards. For example, this phase is handled by one personality in New York, never at the local INTERSTATE level.

Industrial Reporting . . . How We Do It

We found out a long time ago that there is only one way to come up with a properly executed reporting story, and that is basically enough, to use a reporter. Not a photographer, who may have a flair for reporting, (nor conversely, a reporter who thinks he can 'snap a picture with a Graphic'. There may be a half-dozen photo-reporters in America who can do both elements in professional style . . . two of the six men in our New York office, for example, fall into that category; but on a national scale, a one-man handling translates itself into an inadequacy). All assignments which call for reporting, plus photography, therefore, are handled by two men, each a specialist in his own field. The reporter will sit down with an engineer, works superintendent, foreman, etc., and compile a detailed, informative report dramatizing the method in which your equipment is being used. We'll glean work-loads, maintenance problems, savings (either in dollars and cents, or percentages or man-hours), comparison to equipment used in the past. Spiced freely with user-benefit personal quotes, our reports are positive-approach documents. They are never diluted or objective, but they are accurate!

Cost Structure

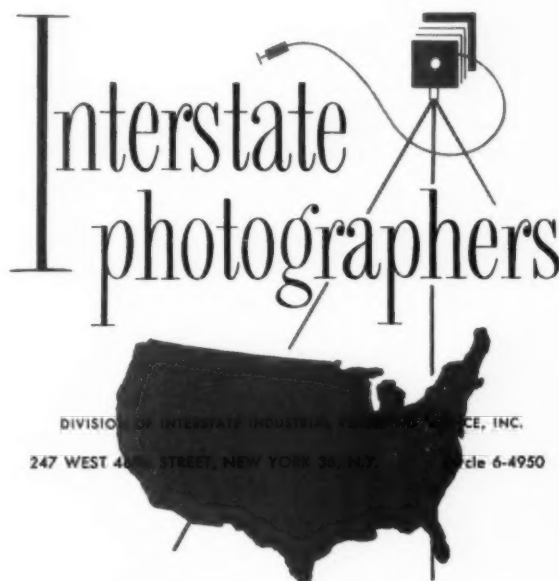
It is difficult to apply a rigid cost application until we have worked out some sort of norm for your organization, primarily because requirements vary so greatly. For trade paper advertising, for example, a full day's efforts run somewhere around \$150.00, permit you 12-15 photos; a half-day might be around \$75.00-\$85.00, with about six photos. Photography, combined with reporting, starts at

\$150.00, with highest figure at \$275.00. Some clients may want one or two photos for a low-cost use . . . others may specify a dozen photos to be sure they get one good illustration. Therefore, we recommend that you regard these price listings merely as a guide of sorts; at least until we can pin-point your requirements in proper fashion.

There are two important facets about our price structure, however. One is that you will always know in advance what your cost will be for any given job. Secondly, it matters not if a job is handled in Seattle, Toronto, New Orleans, Richmond, Wahoo (Nebr.) or in a city 30 miles from your office. The same common denominator that we use to determine a price application is in effect regardless of the geographical location.

INTERSTATE sets the pattern for photo and industrial-reporting on the national and international level. No one else in the field approaches our scope of activity . . . our desire to please . . . our rapidity of job completion . . . our go-getting pattern of operation.

We would like very much to look forward to the pleasure of serving your interests.



**INTERSTATE INTERNATIONAL
OPERATES IN:**
Canada • Mexico • Alaska • Hawaiian Islands • Cuba
All Countries in South America
All Countries in Europe
Korea • Japan • Phillipines • Australia
Africa • Middle East

INTERSTATE PHOTOGRAPHERS

Division of
INTERSTATE INDUSTRIAL REPORTING SERVICE, INC.
247 W. 46th STREET, NEW YORK 36, N. Y.

ALEXANDER ROBERTS, General Manager

☐ Please give me more information about your service.

☐ Have your representative call.

NAME.....

COMPANY.....

DEPARTMENT.....

ADDRESS.....

CITY AND STATE.....

"Interstate always gives us excellent photographs and reports"

says **W. H. POLK**, *Director of Advertising and Sales Promotion, Pittsburgh Corning Corporation*

After futilely trying to explain their photo requirements to dozens of photographers, Pittsburgh Corning now uses one source (INTERSTATE) to cover installations anywhere in the country. In a memo sent to all Pittsburgh-Corning field personnel, Mr. Polk said . . . "The results given us by INTERSTATE have been the best we have ever received. They have consistently come up with excellent photographs and case-history reports. Because of the speed, efficiency and quality results offered by this agency, it is to our advantage to use their services wherever job coverage is required."



"Interstate gives us extraordinary service on photo assignments"

says **JOHN C. LUCAS**, *Account Executive—Hazard Advertising Company, New York City*

"INTERSTATE's photographs have always been excellent. What particularly impresses me is their level of consistency.

Their case-history reports, too, have always been clear, concise and accurate . . . frequently, they obtain pertinent and helpful material we had not expected.

The best feature of INTERSTATE however, is their reliable service. They handle contacts with our clients' customers exceptionally well. INTERSTATE has always followed through thoroughly and delivered a complete package on schedule."

"We can rely on Interstate for photos and facts that editors use"

says **NORMAN ODELL**, *Manager, Publicity Department, G. M. Basford Company, New York*

"It would be uneconomical and practically impossible for us to track down and document all the case history stories we prepare for our clients and place with editors without the dependable photo-reporting services of INTERSTATE.

When we assign a job to INTERSTATE, we know we will get good, realistic photographs, and any facts we may need for a newsworthy story—all in plenty of time to meet the editor's deadline. And, equally important, we can be sure that wherever INTERSTATE goes on a job, inconvenience to our clients and their customers, and interruption of normal operation, will be kept at a minimum."



"We never worry when Interstate takes the pictures"

says **AL SNEDEN**, *Art Director, BBDO Pittsburgh*

"Even when I can't supervise the job myself, I have complete confidence in INTERSTATE to cover most any photography assignment for our clients. INTERSTATE has taken the time to learn our problems, so we seldom have a slip-up. I don't have to nurse-maid the jobs, we get frequent progress reports, deliveries are made when promised, and the quality of work is high whether black and white or color."

"Interstate's case-histories on our technical products give us sales ammunition"

says **A. RICHARD KILGORE**, *Sales Promotion Manager, Baldwin-Lima-Hamilton Corp., Philadelphia*

"We believe strongly in the value of well-illustrated case histories for use throughout our promotion program. The problem of obtaining these has been greatly reduced since we started using the services provided by INTERSTATE. Their case-histories on our technical products have given us excellent sales ammunition . . . their photographs have consistently reflected use of imagination and good technique."



"Interstate is my idea of a 'take-charge' photo organization"

says **WALTER KOONS**, *Account Executive—Fuller & Smith & Ross, New York City*

"Securing striking, technically accurate photographs of industrial equipment installations throughout the country is a rough assignment at best. When you add the element of speed, the job becomes twice as difficult. It is satisfying to know that when the assignment is handled by INTERSTATE, I do not have to worry about the outcome.

INTERSTATE takes complete charge from the time the assignment is placed until the finished prints are on my desk. Best of all, due dates are met without fail, technical details are correct, and photographic quality is A-1."

"Interstate offers the best coordinated photographic service we have found..."

says **BAYARD ALLIS**, *Director of Public Relations and Advertising, Barium Steel Corporation*

"With 16 affiliated companies, all in different lines of business and scattered across the country, the photographic problems of Barium Steel are difficult and complex, to say the least.

Whether the assignment is pictures for advertising, for publicity, or for sales purposes, INTERSTATE offers the best coordinated photographic service we have found; they consistently produce excellent photos and facts on time to solve our diverse problems."



highlights of the

International Design Conference

Samuel Hayakawa is a semantacist, author of numerous books and articles, and a lecturer at University College, University of Chicago. Will Burtin invited him to address the International Design Conference first day session on communication. Highlights from his comments follow:

"There are two aspects to communication. One is the matter of output—the speaking and writing. . . . Most of the preoccupation with communication is directed towards the improvement of the output, so that we find on every hand courses in composition, in effective speaking, in the arts of plain or fancy talk, and how to write more dynamic sales letters. But the other aspect of communication, the problem of intake, especially the problem of how to listen well is relatively a neglected subject. . . . We need to pay particular heed to our listening habits."

"There is no ultimately correct and single meaning to words like 'Romanticism' and 'functionalism' and 'plastic form' and other items in the vocabulary of art and design criticism. . . . They mean many things to many people. . . . They are words, therefore, which either have to be defined anew each time they are seriously used—or, better still, they must be used in such a way, and with sufficient illustrative examples, that their specific meaning in any given discourse emerges from their context."

Prof. Hayakawa suggested a "basic conversational traffic rule" which he found invaluable in ensuring the maximum flow of information and ideas from one person to another. "Refrain from agreement or disagreement with a speaker . . . from praise or censure of his views, until we are sure of what those views are."

He suggests that as listeners we are too quick to form opinions. "Living in a competitive culture, most of us are most of the time chiefly concerned with getting our own views across, and we tend to find other people's speeches a tedious interruption of the flow of our own ideas. . . . listening does not mean simply maintain-

ing a polite silence while you are rehearsing in your mind the speech you are going to make the next time you can grab a conversational opening. Nor does listening mean waiting alertly for the flaws in the other fellow's arguments so that later you can mow him down. Listening means trying to see the problem the way the speaker sees it—which means not sympathy, which is *feeling for* him, but empathy, which is *experiencing with* him."

"A good listener does not merely remain silent. He asks questions. However, these questions must avoid all implications of scepticism or challenge or hostility."

"Something else that needs to be watched is the habit of overgeneralizing from the speaker's remarks. If a speaker is critical of the way in which design is taught at a particular school, some persons in the audience seem automatically to assume that the speaker is saying that design shouldn't be taught at all."

"Let us discuss not for victory but for clarification."

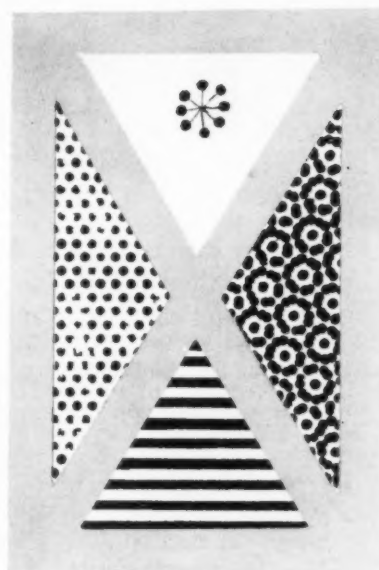
John Houseman addressed IDC on "How and what does a movie communicate?" He has been a director, writer, producer in theater, TV, radio and motion pictures. A few of Mr. Houseman's comments follow:

"Wherever movies are made this polarity exists: between an urge to create fine pictures and a gnawing preoccupation with their fate at the box office. Between the men who make them and the men who sell them, it is the means that are at issue, not the end. Both want the same thing—audiences; and each is convinced he knows more about public taste than the other."

"Today, how much does the general health of the industry depend upon the risky stimulus of genius? How much upon the regular satisfaction of predictable appetites?"

"Is it a matter of ironic comment that of the films released in 1953, 1954—two

(continued on following page)



for
advertising
art
call
**PITT
STUDIOS**



CH 1-5037 IN CLEVELAND

MA 1-7600 IN PITTSBURGH

change any black & white to color...any color

FLEXICHROME

Now you can transform black & white illustrations, photos or other material to full color flexichrome prints... get the *exact* color...no retakes necessary.

Performing flexichrome magic is but one of the many miracles in color craftsmanship. Kurshan & Lang color services include:

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L. ZOREF, Associate

Kurshan & Lang 10 East 46 St., N. Y. 17, MU 7-2595

IN *Boston* IT'S
GENERAL COMPOSITION CO.
ADVERTISING TYPOGRAPHERS

TELEPHONE LIBERTY 2-9170
51 MELCHER STREET
BOSTON, MASSACHUSETTS

industrial art

EL DORADO 5-3985



145 EAST 52nd STREET NEW YORK 22

aircraft • engines
ships • cut-a-ways



IDC highlights

(continued from preceding page)

years in which the businessmen decided that color and large screens alone could save the industry—the two that received the highest rewards and made the most money, were black and white, small screen productions: From Here to Eternity and On The Waterfront."

"It is disturbing to note . . . Hollywood's growing tendency to concentrate on the filming of material that has already proved itself successful in other media. According to a recent statement, 'About 80% of our present motion picture output is based on published books, stories appearing in magazines with a national circulation and produced stage plays' . . . With production costs high as they are and business good as it is, this tendency is comprehensible; what is disturbing is the thinking behind it. It reveals a timidity that is new in motion pictures . . . it threatens to turn Hollywood from a vital center of mass entertainment into a conversion plant or disseminating agency for other people's successes."



Cover designer

Aaron Burns is a consulting art director and designer with a special affection for typographic design and experimentation. 33 years old, Aaron was born in Passaic, N. J., studied at Newark Evening School of Fine & Industrial Art and at Brigham Young University. He was Assistant AD at Alvin Gardner Advertising. In 1946 and before becoming a consultant AD he AD'd with Alexander Ross, Sudler & Hennessey Inc., and was AD of Monogram Art Studio. He was also director of design for Empire State Craftsmen Inc. and is now serving The Composing Room Inc. as art director and director of design & typography. He is an instructor in "Typographic Design" at Pratt Institute, a member of the AIGA and the Type Directors Club and has won awards in four AIGA competitions, two DMA contests, and a 1955 Certificate of Typographic Excellence from the Type Directors Club.



"... in typography, you can do many things surpassingly well with Monotype"

"In selling to doctors and druggists," says Warren Blair, art director, Smith, Kline & French Laboratories, Philadelphia, "we are dealing with a knowledgeable, highly critical group. In our great variety and quantity of pharmaceutical literature, we try to match the perfectionism and professional restraint of our readers. We are able to obtain maximum flexibility and legibility without sacrificing dignity, poise or artistic balance.

"These are the reasons we consistently specify Monotype® Type Faces and materials. We've found that in typography, you can do *many* things surpassingly well with Monotype."

Hundreds of art directors and type specifiers feel the same way about the character of typography made possible with the Lanston Monotype System of typesetting. And many of these would include *speed* and *flexibility* in their list of reasons for consistently specifying Monotype. These are just some of the reasons why you should write for type face information.

This advertisement is set in Perpetua, a Monotype Type Face

LANSTON MONOTYPE MACHINE COMPANY

Twenty-fourth and Locust Streets, Philadelphia 3, Pennsylvania

Offices in principal cities; also represented by A. E. Heinsohn, Inc.

monotype



WILL 1956 BE

CONVENTION YEAR?

The Art Directors Club of New York is seriously considering the possibility of holding a three-day National Convention of Art Directors, inviting the participation of members of advertising, editorial, promotion and other allied fields.

The tentative dates: May 31, June 1 and 2.

The place: Waldorf Astoria Hotel, New York. Since we are all in the business of "how things look," the program will include top speakers in the fields of art and design — with discussion groups and demonstrations of the latest advances in "Visual Communications."

Wives are invited to attend. A special Wives Committee will be on hand to entertain them. May we suggest that you make the trip a part of your vacation — although the value you will receive from the program certainly puts it in the class of a company-paid business trip.

To formulate our plans we would like to know how many people will attend. Would you kindly drop us a note immediately, without obligation, answering these few questions:

1. Do you plan to attend?
2. Will you bring your wife?
3. Do you wish to stay at the Waldorf?
4. Will your firm be willing to pay a registration fee (about \$45) in advance?

ART DIRECTORS CLUB OF NEW YORK

115 East 40 St. New York 16, N.Y.

Name _____

Address _____

City _____ Zone _____ State _____

Which layout has the best sizzle and

why?

by Social Research Inc.

Picture a platter or pan-full of sizzling bacon, delectably done to just the degree that means perfection. Dress it up right, give it the full four-color treatment. Then stand back and watch the drool.

Not always.

The same strips of bacon, done to the same turn of perfection, reproduced the same size in the same luscious colors, can elicit totally different results. The distinction often rests in the "total" pattern, even where the separate parts are effective individually.

Social scientists working in the area of motivation research refer to a layout as a *configuration*, a set of relationships. The same pan of bacon can take on many different meanings, depending on the total pattern of which it is part, the relationship it bears to the balance of the artwork, the sum total that draws the reaction.

Reproduced below (and it suffers greatly in the translation to black and white) is the sizzling skillet. Below and to the right is the figure of a woman, neatly dressed, looking pleased. Is this a good ad? It was good enough to be tested.



Interviewers took the layout into homes to get the reactions of housewives. First reactions were generally positive—it was a "pretty ad." They thought the food was attractive, the idea bacon brought to mind was appetizing, etc. But the more the women talked, the more they got off into the chores, the hot kitchen, the difficulty of getting bacon just right, the

family that lags along until it's cold, and so on, until they often contradicted their positive response.

Women have many feelings about cooking. One important feeling is that it can be a chore, a task that hangs over her head morning, noon and night. The over-sized frying pan was slowly identified as what brought these notions to the surface. "She's dwarfed by it," "it looks too heavy or her to handle," "the fat is splattering all over her."

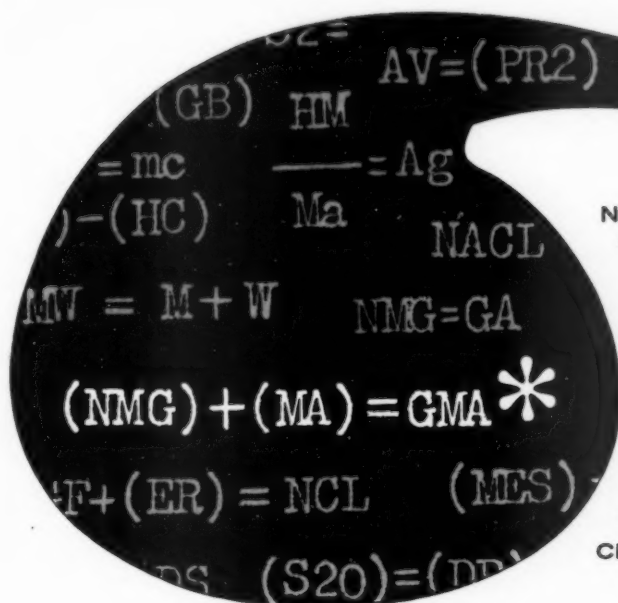
One negative reaction led into another. Resentment of the unpleasant side of cooking spread to resentment toward the woman pictured. Ordinarily a housewife likes to see another housewife looking well-groomed; she identifies with her—"this is the way I want to look when my family comes home." But not here. "How can she look so neat when she's cooking?" "The grease'll probably spatter all over her." "Who looks like that frying bacon?"

The most durable reaction to this ad was one of resistance and negative feelings. By placing the pan over the woman and dwarfing her, a happenstance error, the artist brought into focus those aspects of cooking which are tolerated with displeasure. The position of the pan symbolically expressed to housewives that unhappy state where the job runs her, not vice versa.



Here is another layout, also roughly reproduced, with the bacon occupying approximately the same amount of space

(continued on page 20)



NORMAN M. GRABER

and

MANN ASSOCIATES

are now

**GRABER • MANN
ASSOCIATES**

at new and larger quarters

to better service a clientele

desiring the finest in advertising art

1776 BROADWAY, N.Y. 19

CIRCLE 7-1124

* a new, improved formula for interpreting ideas visually



HOT NEWS...

To go along with all our
other services to television
(slides, telops, flip cards,
animatics, crawls, etc.)
we have added a hot press...
usual National quality, at
realistic National prices.
Send for your free type
specimen sheet.

NATIONAL STUDIOS

145 West 45 St., New York 36, New York •

Judson 2-1926

USED THE **WORLD** OVER



WINSOR & NEWTON

ARTISTS' COLORS

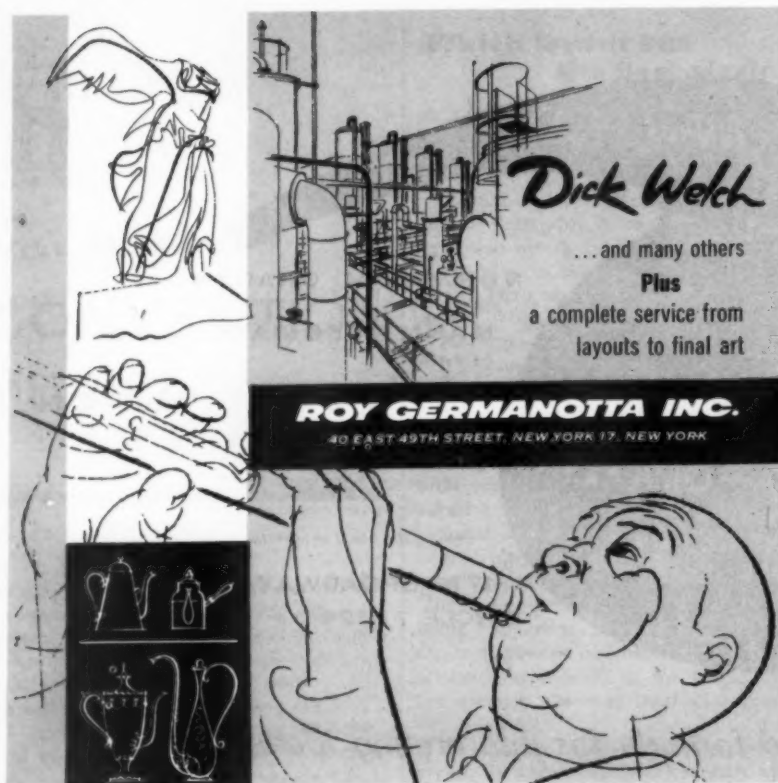
BRUSHES

& MATERIALS



902 Broadway, New York 10, N. Y.

Canadian Agents: THE HUGHES OWENS CO., LTD. • Head Office, MONTREAL
Californian Distributors: THE SCHWABACHER-FREY COMPANY • SAN FRANCISCO



Dick Welch
...and many others
Plus
a complete service from
layouts to final art

ROY GERMANOTTA INC.
40 EAST 49TH STREET, NEW YORK 17, NEW YORK

layout

(continued from page 18)

and the same position, the smiling face of the man comparatively small. Reactions were consistently positive—"it looks good," "he's pleased," "he likes bacon," "we always enjoy fresh bacon."

Why?

Another dominating motive women hold in cooking is their desire to please—to please their families and their men-folk. Women often express their love for their families by feeding them foods they will enjoy eating, or their general happiness spills over into enjoyment of the cooking role.

Research has shown that women use desserts and other liked foods as rewards or as tokens of love, just as they sometimes punish with foods that are not appealing, but "are good for you." Knowing that a food will bring praise and satisfaction from her family cancels out the burden that went into its preparation. Calling attention to the burden, produces the negative reactions—"I slave in that kitchen the whole day!" Calling attention to the pleasure she can give produces positive reactions—"I am a good wife, I make him happy."

In the second layout the task of the cooking is minimized by its goal, by the pleasure her husband gets from eating. The effort is removed from the situation. She isn't reminded of standing over a hot stove, handling a hot and heavy skillet, greasing up a kitchen. She is invited to re-live or to imagine a big dish of crisp bacon bringing smiles to her husband's face.

True, the preparation of the food required the same effort, but the point is different. In the first layout she may feel she is literally being hit in the head with a frying pan. In the second, she is fulfilling her major (and most desired) role—pleasing her family. The chore has been removed, only the gratification remains—yet the placement and size of the bacon is the same.

The art director or layout artist, in choosing the symbols that are to be used, must also remain aware of the relationships among those symbols, one to another, and what the whole configuration will mean to his audience. He must also project the reaction of his readers, not to each segment of his artwork, but to their total pattern. For his ad to be effective, to sell his merchandise, he must take into consideration the total emotion and reaction of the viewer. ●

for Dye Transfers

... that sing — for service
as you've dreamed of it —
for prices that make
your budget smile —

Jack Horner Color Labs

23-03 45 Rd., L.I.C.

ST 4-5109



layout

MU 5-5958

185 madison ave., nyc

● **ken saco**

FOR BRILLIANT, INTENSE TONES
DR. PH. MARTIN'S
"RADIANT CONCENTRATED COLORS"
exclusively formulated for
designer, illustrator, artist
perfect for pen, brush, or airbrush.
Dealers write —
B. ARONSTEIN & CO.
40-28 149th ST., FLUSHING, N. Y.

In
28
colors

the

fotoflex

co.

STUDIO

24



ART SERVICE AND ARTISTS' REPRESENTATIVES

19 WEST 44TH STREET, NEW YORK

MU 7-4560-1

CONTACT

BERN EISLER
STAN FRAYDAS

AL BALDWIN
STILL LIFE, TEXTURE

JOHN COLLINS
REALISTIC ILLUSTRATION

JULIUS FENYO
FOOD ILL. FLEXICHROMES

GILL FOX
CONTINUITIES

STAN FRAYDAS
DECORATIVE ART, DESIGN

WAYNE HALL
ILLUSTRATION

REGI KLEIN
PICTORIAL ART

ANATOL KOVARSKY
CARTOONS

HARRY MARINSKY
EXTERIORS, INTERIORS

AL PUHN
PHOTOGRAPHY

MARCEL RAVEN
FASHION ILLUSTRATION

RICHARD ROSENBLUM
DECORATIVE CARTOONS

FRED RUZICKA
PHOTOGRAPHY

ROGER VERNAM
ANIMALS

LAYOUT, LETTERING, MECHANICALS, RETOUCHING, POINT-OF-SALE



Search no more . . .

Right here is the art service
you've been looking for . . .

Quality, price and service
just right.

CHARLES W. NORTH *Studios*



381 FOURTH AVENUE • NEW YORK 16
MUrray Hill 6-5740

How to help a young artist get ahead



Albert Dorne

**The next time a "young hopeful"
asks your advice about
a job or a raise . . .
tell him to mail this coupon.**

THE FAMOUS ARTISTS SCHOOLS of Westport, Conn., have helped many a young artist forge ahead. As you know, this is the school run by America's 12 Most Famous Artists.

So why not tell the next young artist who comes in and asks for advice to mail the coupon below. *It will help him get ahead faster.*

Norman Rockwell
Jon Whitcomb
Steven Dohanos
Harold Von Schmidt
Peter Helck
Fred Ludkens
Al Parker
Ben Stahl
Robert Fawcett
Austin Briggs
Dong Kingman
Albert Dorne

FAMOUS ARTISTS SCHOOLS
Studio 41-W, Westport, Conn.

Send me, without obligation, information about
the courses you offer.

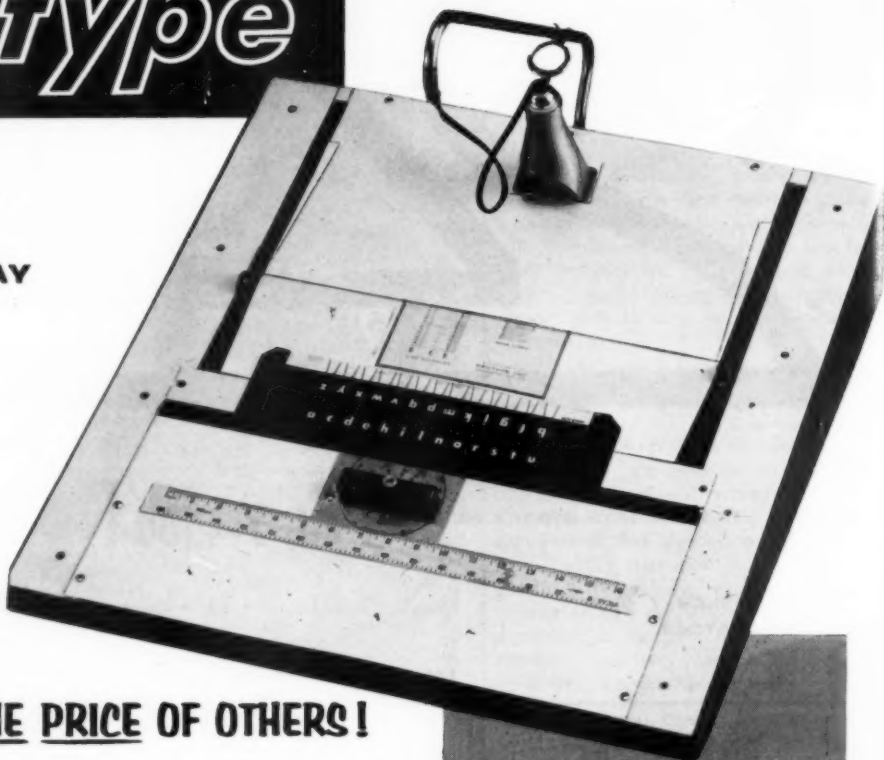
Mr. _____ Age _____
Mrs. _____ (PLEASE PRINT)
Miss _____
Address _____
City _____ Zone _____ State _____

PROtype

Display types in this ad set by PRO-TYPE

a New
**PHOTO DISPLAY
SETTING
MACHINE**

*that's
So
Simple*



IT COSTS HALF THE PRICE OF OTHERS!

Unlike any other photo setting machine in 6 major ways:

1. It produces the finest quality type and display lines you can obtain anywhere.
2. You work in the open, with no hidden operations, no guesswork. You see each letter before printing it.
3. You get a full sheet of consecutive lines of display copy—instead of one-line strips that must be painstakingly pasted up. Saves time—makes a cleaner job.
4. Despite all its simplicity, PRO-TYPE provides full professional facilities for justifying, leading and aligning different sizes on a common baseline, inserting large caps, letterspacing, etc.
5. It offers 10,000 different styles and sizes of type and lettering to choose from. Yes, actually 10,000!
6. PRO-TYPE is constructed in such a way that the operator can actually work over a tracing paper layout as large as 12" x 17" which can be securely attached to the underside of the translucent sensitized PRO-PAPER.

**Developed by PHOTO-LETTERING, INC., N. Y., which offers PRO-TYPE service in addition to its other outstanding photo-lettering services.*

MAIL THIS COUPON

Now

**FOR ADDITIONAL
INFORMATION
ABOUT
PRO-TYPE**

PRO-TYPE, INC.
305 E. 45 STREET, NEW YORK 17, N. Y.

Gentlemen: Please send me complete details about how I can get perfect type and lettering, even on comps, for a few pennies a word.

NAME

COMPANY

STREET

CITY

STATE

Do you want a National Convention —answer the questionnaire now!

New York Art Directors Club is planning a National Convention to be held in conjunction with its annual exhibition next Spring. No such convention has been held before.

They must know now how much interest there is in such a project and what national support can be counted on from NSAD clubs. Final decision must be made by mid-September. Fill out the questionnaire on page 18.

Return at once to:

William McK. Spierer, Chairman
Art Directors Club of New York
115 East 40th Street
New York, N. Y.

Theme of the convention will be "Visual Communications of Ideas—1955." Here are some of the plans concerning the three day convention: (1) In addition to art directors, agency heads, copy chiefs, account executives, research directors, editors, and advertising managers will be invited to attend. (2) Speakers will include an art director from each field of visual communications as well as a leading figure from the field of management, who will speak on the art directors role as related to industry. (3) Panel discussions will be held on subjects of interest to art directors. (4) Several leading art directors will give actual demonstrations on how they treat specific problems. (5) Coupled

with the three-day convention will be the Annual Awards Luncheon, the Annual Exhibition of Advertising and Editorial Art, The National Society of Art Directors Award, the Grand Ball.

(6) The show and events will be held in the same hotel occupied by the attending art directors. (7) There will be an exhibit area at the same hotel for commercial firms whose products are considered by the committee of interest to art directors. (8) Tentative place selected is the Waldorf Astoria, New York; tentative dates are May 31, June 1, 2. (9) Registration fee will be approximately \$45 per person. This includes two meals. Other meals, such as the Awards Luncheon and the Grand Ball, will be paid for separately. Rooms are available at a special rate of \$12 per person per day, or \$18 for a twin room.

(10) Wives of art directors are invited to attend. They will be entertained by planned events. (11) Each evening will be set aside by groups of vendors who will sponsor cocktail parties. (12) Extensive news coverage will be given the event. A public relations firm will be engaged to publicize the convention months in advance. Information will go to top management in every advertising agency, industrial firm, schools, etc. to emphasize the importance of this event. Each person in top management will be asked to have their firms underwrite the expense of the art director who attends.



Bill Buckley to steer William H. (Bill) Buckley has been named chairman

of the Exhibition Committee for New York's 35th Annual National Exhibition of Advertising and Editorial Art and Design.

Mr. Buckley recently joined Benton & Bowles as art director on the Studebaker account. For 18 years he was with J. Walter Thompson art-directing Ford and Douglas Aircraft.

San Francisco is host to Montreal's Cloutier

Officers of the Art Directors Club of San Francisco played host recently to Albert Cloutier of Montreal, Canada. He was given a luncheon by the group

and escorted on a tour of the city's art studios and advertising agencies.

Mr. Cloutier, who is second vice president of the NSAD, was in San Francisco at the invitation of Robert O. Bach, N. W. Ayer, who is first v. p. of the NSAD.



Connelly heads Detroit ADs

Bill Connelly (center) of Campbell-Ewald has been elected president of the Detroit Art Directors Club. Shown with him are Harley Melzian, W. B. Ford Design Corp., second vice president; Fred Peck, Grant Advertising, first vice president; (standing) Doug MacIntosh, Campbell-Ewald, secretary; and Dale Brubaker, Fred M. Randall Co., treasurer.

Board of Directors consists of Thad Brykalski of Maxon Inc., Bruce Unwin of Ford Motor Publications, Harry Breitmeyer of Florez, Inc., and Ken Lockwood of Betteridge & Co.



Cleveland re-elects Clark Robinson

Recently elected officers of the Cleveland Art Directors Club are treasurer, Mario DiSantis of Creative Art Studios; vice president, Dave Lind, McCann-Erickson; president (for his second term), Clark L. Robinson, Fuller & Smith & Ross; James O'Connell Morgan, Morgan Studios.

Plans are currently being made for the Annual Exhibition to be held at the Cleveland Museum of Art, October 12-November 13. Panel of judges consists of Austin Briggs, illustrator; Carl Lins, AD at Young & Rubicam, New York; and Vincent Di Giacomo, Gray Advertising, New York.

Awards luncheon will be October 12 with Leo Lionni as guest speaker. He will receive at that time the award of Art Director of the Year from the National Society of Art Directors.

Washington chooses committee heads

Committee chairmen for the 1955-56 season of the Washington Art Directors Club are: Arnold Freedman, membership committee; Paul Dunbar, education committee; Joe Kimmel and Paul Hoffmaster, program committee; Joe Montgomery, finance committee; Gene Hoover and Ken Brown, fraternal aid committee; Dan Hasson, publicity committee; Brian Brown, William Highberger and Ralph Patterson, professional standards and ethics; exhibit committee chairman to be named later.



AD Kay and students tour NY show, agency

Leslie L. Kay, vice president and administrative art director of Lewin, Williams & Saylor, took a group of Adelphi College advertising design students on tour of the Annual Art Directors Show in New York. After visiting the show Mr. Kay took the group to his agency and showed them the behind-the-scenes workings.

chapter clips

Atlanta: Tom Ham of the Coca-Cola Co. spoke on Copy, Sales Promotion and Ideas at the August 1 meeting.

Montreal: At the Sept. 20 club meeting Colin McMichael and Albert Cloutier will show slides of their trip to the International Design Conference in Aspen and report on their impressions.

Washington: First meeting of the 1955-56 season will be held at Sept. 20, a dinner meeting.

Robert Bach notes trends in ad art

Four trends are opening up new frontiers in advertising art, according to Robert O. Bach, art director of N. W. Ayer, San Francisco. He spoke to the Advertising Association of the West June Convention.

"First, it seems to me that advertising is becoming more informative and is resorting to less bragging and shouting," he said. "... The straight-away communication approach is replacing much of the off-side technique which is characterized by the use of 'symbolic' ideas and 'contrived' layout devices.

"Secondly, there is a continued emphasis toward the editorial style in general advertising and in advertising that is designed to look like news. . . . It is characterized by the examples of successful advertisers where logotypes have either been greatly reduced in size or eliminated and the name of the product concerned incorporated in the headline and with the text below. . . . It is apparent that the use of larger logotypes and/or packages in this editorial or news style tends to lower readership. Most advertisers seem to agree with this logic, but only when it concerns a package in an ad other than their own.

"A third and much-discussed trend concerns the greater strides that continue to be made by photographers working for advertising. A glance at current magazines points up the increasingly imaginative use of the camera. The photographer has definitely consolidated his already strong position and is pushing into new frontiers. Cameras, film and the men behind them are, better than ever. More and more, today's photographers are proving themselves to be creative, imaginative, exciting artists, not merely recorders of the realistic.

"A fourth trend seems to be the increasing use of more humor in areas where realism is not in order. Cartoons were more apt to be used, in the past, for small advertising, and mostly in black and white. Now we see more and more humor popping up in large space and in bold, strong colors. Yet the use of humor has not been at the sacrifice of the end result to stimulate the sales of manufactured goods.

"I feel the need to mention the coming of age of TV art, both in the area of programming and for commercials. We are seeing more and more examples of better taste and pleasing displays of original thinking and convincing advertising. Here is an exciting new frontier offering the artist and art director the opportunity of combining images with motion and sound.

"For each good example of advertising art, however, there are too many dull, uninspired and too-tricky approaches to layout and art. There is a tendency for artists and art directors to become 'technique happy.' One of the problems is that the creative man is not given enough of a sense of responsibility on the entire account. Writers and art directors should be given more opportunities for client exposure, more trips to the field and inclusion in some of the agency meetings that pertain to the client's business."

Mechanix Illustrated alters format

AD Ed Cerullo (now with True Magazine) redesigned Mechanix Illustrated with new type on the cover and in the text and use of more white space. Copy has been thus cut by 10% with an increase in legibility and modernization of appearance. Beginning with the July issue, when the renovation occurred, there was an increased number of line drawings and fewer halftones in the back of the magazine.

Al Heighington, present AD, is buying somewhat more in photography and humorous spots.

Farm Journal-Better Farming merge

Curtis Publishing sold the 102-year-old *Better Farming* (formerly *Country Gentlemen*) to Farm Journal, Inc. and the two are appearing this month with the new slug—*Farm Journal and Country Gentlemen*. (The merger is being contested by the Federal Trade Commission as a violation of the Clayton Act.) Circulation increased from *Farm Journal's* former 2,850,000 to 3,500,000. Between *Farm Journal* and *Town Journal*, also published by Farm Journal, Inc., the circulation will be in excess of 5,500,000.

Format of the Journal will remain the same, but will now include many features from *Country Gentlemen* which will be redesigned to fit the current design of the Journal.

Inside art is generally of a technical farm nature and mostly done on assignment on specific farms. There will be more four-color work in the combined magazine and transparencies or black and whites of the home-made-and-handy-type are most wanted. The magazine also uses pictures of machines and gadgets made by farmers to save time and muscle, that can be adapted by other farmers. Covers are generally made from 4 x 5 transparencies or larger. Preference is for subjects that tie directly with any phase of farm life.

Art Director is Max E. Kille and he is also art editor of the men's editorial

pages and front cover. Al Reagan is in charge of art for the *Farmer's Wife*, including the separate covers for that section of the magazine.

Address of Farm Journal and Country Gentlemen is Washington Square, Philadelphia 5, Pa.

Illustrators honored by Air Force

President Robert Geissmann of the Society of Illustrators has been presented the Exceptional Service Award, the Air Force's highest civilian award, by General Twining in Washington, D. C. The award was given in recognition of the Society's efforts in behalf of the Air Force.

The Society has a continuing project for the creation of an art record of the Air Force's activities in Europe, the Orient, Alaska, Greenland and the United States.

Six members recently attended dedication services of the new Air Force Academy in Colorado Springs. They received assignments there as the next team of illustrators to give their time (without charge) toward completing the historical records. The six artists are: A. Leydenforst, Robert Levering, Henry Doehler, Marie Cooper, Robert T. Handville and Robert McCall.

Chicago museum to plan U. S. International art exhibit

American representation at the 28th Biennale Exhibition of International Art to be held in Venice in 1956 will be organized by the Art Institute of Chicago. The Museum of Modern Art, which owns the American Pavilion in Venice and which sponsored the 1954 exhibition of paintings and sculpture, chose the Chicago museum to select the exhibition for 1956, as part of its policy to present a broad presentation of American art.

Sponsored by the Italian government, the Venice Biennale is regarded as the most important exhibition of contemporary art in Europe, if not the world. Approximately 20 countries display works of their contemporary artists.

Life offers small color space units

For the first time *Life* magazine will accept a limited number of two-color ads in one quarter page (column only) space units. Previously, a half page was the smallest two-color unit available.

Closing dates for ad copy have changed as follows: for two-color advertising, four weeks prior to issue date; limited number of b&w pages and spreads will be accepted two weeks prior to date of issue, 10% extra charge.



Symbols of elegance All ads in the current Barwick Mills campaign use a maximum expanse of carpet and minimum treatment of furnishings, so as to diminish influence of furniture design and focus on the carpet. In this ad pedigreed cats express softness, warmth and luxury. Consumer ads are vigorously merchandised by reproduction on p.o.p. counter cards.

Art director is Roger Vershen; photographer, Alderman Photo Co., High Point, N. C.; Agency, Mitchell WerBell, Atlanta.

Music For a Lazy Afternoon



Conducted by CAMARATA



Fine art album covers Decca is offering a new art-music series of albums. Covers feature a fine art reproduction related to the records. "Music For A Lazy Afternoon" features Seurat's "An Afternoon At La Grande Jatte." "Popular Spanish Classics" features El Greco's "Toledo."

New evening advertising program starts at Hunter College

A complete fifteen week studio workshop course in Advertising Layout and Design is being offered for the first

time at Hunter College. Also, a fifteen week lecture survey course in Advertising Art and Production will be concurrently presented. The courses are designed to give the beginner a background in practical knowledge and professional know-how.

Courses meet, respectively, on Thurs. 6:50 to 8:30 and Tues. 6:50 to 8:30. Fee is \$18 plus \$2 registration fee and \$2 general fee. Registration is Sept. 13, 14, 15 from 6-9 p. m. Classes start Sept. 22. For further information: PL 5-9385.

Fred C. Rodewald

Realistic illustrator Fred C. Rodewald died of a heart attack on July 15. He was 49, a free-lance, and was best known for his crusading for better professional status for artists. His book, "Commercial Art As A Business," was published by Viking Press in 1954 and he was developing a course on the business aspects of art to be taught at NYU. In 1947 he founded the Rockland County Art Center.

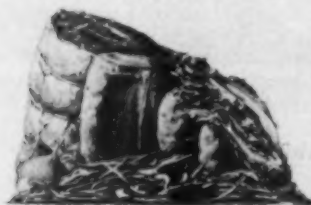
Mr. Rodewald is survived by his wife, Beth, a lettering artist, and three children.



Prudential life insurance can mean not only food for your family but money for all the other important things as well.

See your PRUDENTIAL AGENT

1977 - Prudential Insurance Co. of New Jersey



Direct message Between the rock of Gibraltar and a similarly shaped food still life (by artist Hanaiah Harari) are the simple words "Prudential life insurance can mean not only food for your family but money for all other important things as well." Ad was in color. Art director was Paul Smith of Calkins & Holden.

Columbia classes start Sept. 29

Classes in the graphic arts are due to begin September 29 with registration September 23-28. Some of the evening courses offered are listed below:

Magazine design and production, Dr. Gary MacEoin, Tues. 6:35-8:15, 2 points... Book design and production, Gerald Gross, Thurs. 6:35-8:15, 2 points... Calligraphy, Hollis Holland, Fri. 7-10, 2 points... Layout in advertising, Eugene Ettenberg, Wed. 6:35-8:15, 2 points... Study tours of plants supplying printing industry, Wed. 6:35-8:15, Peter Oldenburg, 2 points... Printing types: their background and use, Wed. 7-9:50, Edward Frey, 2 points... Color in industry, Lorain Fawcett, Mon. 6:35-8:15, materials fee \$5, 3 points... Wood engraving, Hans Mueller, Tues. and Thurs. 7-9:50, 3 points... Etching and lithography, Hans Mueller, Tues. and Thurs. 7-9:50, 3 points. There are also courses in drawing, painting and sculpture. A degree in graphic arts is offered. Courses are \$25 per point.

For additional information, call Columbia University Press, UN 5-2000.

Club Bulletin features Aspen Conference

The latest issue of the Art Directors Club of Chicago News Bulletin features a complete resume of the International Design Conference in Aspen, Colorado. The club sent a staff photographer and four editors out to the conference.

Swing to color portrait photography expected with new film

Portrait photographers are showing a strong interest in expanding their activities into the field of photographic color illustration, according to Ansco, makers of Anscochrome.

Anscochrome is a new high speed color sheet film which has formerly been available only in rolls. It is claimed that the film can take full-color pictures with electronic flash lamps at speeds as high as 1/5000 of a second.

AD Gould designs international ad winner

One of the two top international awards for excellence in advertising design, presented by the Royal Architectural Institute of Canada, went to the Perlite Division of Great Lakes Carbon Corporation, Los Angeles.

Art director for the ad was Jerry Gould. Darwin H. Clark Co., Los Angeles, was the agency. The product is extensively advertised in architectural and construction publications.



Jell-O giraffe poses for kid art class

While on a regular inspection of his outdoor poster plant, E. R. Busby (Busby Poster Advertising Service, Quincy, Ill.) came upon a group of school children seated before one of his 24-sheet Jell-O posters (the giraffe one). A nun, their teacher, stood before them, describing the parts of the poster. It was a regular drawing class from St. Boniface school. Mr. Busby took pictures of the kids and some of their art work. Here is one example. Art director, artist, agency unknown. Client: General Foods.



Dual sell Both secretary, who uses the machine, and boss, who buys it, are tapped in the current IBM campaign for electric typewriters. The ad has a testimonial pitch with photography by Ralph Marques. Lou Menna of Benton & Bowles was the art director.

ADs show fine art

Painters and sculptures of the Art Directors Club of Chicago will exhibit their fine art at the Stevens-Gross Galleries

beginning September 23. The annual fair will offer three awards and seven honorable mentions. Stevens Gross Galleries are at 620 N. Michigan Blvd.

Color TV to get Fall push

Major networks are planning to use considerably more color for television programs this Fall.

National Broadcasting Co. will carry nearly five times as many color hours as they did last season. It is lining up sports too, with plans for a colorcast of the World Series games, as well as football and the Davis Cup tennis matches.

CBS also has a 90-minute variety show, some new plays and a pageant scheduled for color.

This is also giving a boost to the sale of color television sets. The effect is not expected to be marked until 1956.

Southern art exhibit sponsored by paper company

Atlanta Paper Company has sponsored a fine art competition for Southern artists and will exhibit their work September 14-October 5 at Atlanta Public Library.

Three cash awards and several honorable mentions were given. This is the first of an annual event to select the "Painting of the Year". This first award winner is purchased by the company and 10,000 full color reproductions are made for distribution by the company during the Christmas season.

Package designer studies European techniques

Norman A. Schoelles, director of package design at Lippincott & Margulies, has been touring Europe to study graphic arts and packaging techniques in France, Sweden, Italy, Switzerland, England, Netherlands and Belgium.

He believes that European designers, contrary to the feeling of most American designers, can still teach us a great deal.

Mr. Schoelles will attend the International Design Exhibition in Helsingborg, Sweden, visit with the Industrial Design Council in London and confer with several European design houses, including the design staff at Milan's Olivetti.



An unspoken story

Knoll Associates first consumer advertising campaign was launched with the ad shown here. Herbert Matter is the designer for the series. He also did the photography for this ad. The idea was to put across the concept of modern design in furniture by using the product itself with a minimum of copy. The chair is scarlet and the old-time chimney sweep (Philip Lawrence, Shakespearean actor) relaxes in the chair to demonstrate its comfort.

The series runs full-color, full-page in The New Yorker. The program is the result of The Zlowe Company's survey of the firm's operations which disclosed that the wider segment of the market was not being reached by the former advertising to the upper strata of the design world. Each ad is being carefully merchandised to retail stores and decorators with actual copies of the magazine mailed to selected prospects.



Mica offers new use

Built-up mica sheets were used on the cover of The Macallen Company's new catalogue. The material, produced by the company, is intended for use as a dielectric, but lends itself by its color and texture to use by the artist. For the catalogue, (which concerns compressed sheet mica products) it was overlaid by transparent cellulose imprinted in white with a woodcut-like illustration of the company's Newmarket, N. H. plant in the center and a band along the right edge and bottom. The name and address of the company appears in cut-out lettering along the white outer edge, so that the red-brown mica shows through. Catalog is spiral bound with the company name again appearing on the binder for immediate identification on a bookshelf.

Mel Stuart of Boston did the art work.

Hi Williams joins Studio Associates

Heading a new department of food photography at Studio Associates, New York, is Hi Williams and his wife, Alta Given Williams. A complete, modern working kitchen, the construction of a special studio area and the outfitting of an additional dark room and office space accompanies the merger.

Other photographer members of Studio Associates are Frederick Baker, Constantin Joffe, Herbert Matter and Richard Rutledge.

UPA enters TV entertainment field

United Productions of America, producer of the Academy Award-winning cartoons "Gerald McBoing-Boing" and "When Magoo Flew", has entered into agreement with CBS Television for the creation of a UPA series of all-color Variety-Cartoon programs.



Shahn paints Time cover

In an infrequent departure from its usual style, Time Magazine's July 18 cover was an impressionistic painting of French author Andre Malraux by Ben Shahn.



"Cargoes" marks 25th year for Lincoln High

that there is a regular alumni group for artists.

It is not surprising then, that at the 25th anniversary Lincoln should produce a beautifully designed set of five boxed booklets. Each booklet covers a five-year period in Lincoln's history and each was designed by an outstanding alumnus designer. Among those contributing: Nat Super, Seymour Robins, Lester Feldman, Gene Federico, William Taubin, Ernest Costa, Herman Letterman, William Backalenick, Sol Ehrlich, and James Fisher.

The booklets include examples of the student work of many of the alumni, such as Tom Courtos, Sol Ehrlich, Hal Kurnit, Seymour Chwast, Alvin Chereskin, among many others. Alumni editor of Cargoes was designer Alex Steinweiss.

This is the silver anniversary for Brooklyn's Lincoln High School. So many outstanding advertising artists have attended this one general school



TV single frames combine art, animation and live action

props, animation and live action in single frames, the new TV commercial for Etiquet deodorant was created by Harry Bressler (McCann-Erickson).

The go-second film has an animated

Believed to be the first film combining stylized art and

live action in single frames, the new TV commercial for Etiquet deodorant was created by Harry Bressler (McCann-Erickson).

clock in white ink which gives the film continuity. White props are used and scenes with the girl and boy dancing are highly stylized with a floating effect. At one point skirt and blouse fade into a white ball gown, suit becomes tuxedo, typewriter disappears and a white chandelier materializes. S. Rollins Guild, McCann-Erickson was in charge of the film's art work.

Pathe to process color still film

A \$1 million expansion program at Pathe Laboratories will diversify its film processing facilities to include amateur color still film. Under a license from Eastman Kodak Co., Pathe will begin processing Eastman's Kodachrome and Kodacolor early next year. License was granted under terms of the anti-trust consent decree which Eastman signed with the federal government last December.

A new corporate subsidiary, to be called Pathecolor, Inc., has been formed to conduct the new phase of Pathe's business.



Art, photography combo

The use of illustration along with photography has been noticed in several ads recently. Among them is this Countess Mara ad which merchandised the ties draped across the indicated figure of a man. It's a Father's Day ad—note the crown. Using photography by Fred Ruzicka for the ties and crown, the sell effect is more outstanding against the vague suggestion of a man in a chair sketched by Bernard Gilwit, who was also the art director. Agency was Robert W. Orr, New York.



Empty beer bottles "The Man Who Was There" theme sells Arrow

row 77 beer from empty bottles and glasses. The reader's imagination is left to assume that it was a pleasurable experience. The photos are candid enlarged to occupy about 3/4 of the ads. No bottle or signature appears on the page in the logotype space other than a small identification of The Globe Brewing Co., thus achieving the effect of news picture and caption. Alfred Cascino of Applestein, Levinstein and Gornick Advertising Agency (Baltimore) was the art director. Photography was by Horace Lane of Blakeslee-Lane Inc.

*new Clarendon and Spartan faces, high-speed reversal film
introduced; research reports show production trends*

RESEARCH REPORTS: Progress reports on research done by numerous companies were presented at the annual meeting of the Research and Engineering Council of the Graphic Arts Industry in Boston. Some of the highlights are presented here.

Time Inc.'s Springdale Laboratories reports that a new *lightweight paper*, employing a calcium silicate filler, is now a production reality. The 40-pound sheet is said to have many of the same desirable characteristics of the formerly used 45-pound sheet.

Progress in the development of *dimensional stabilization of paper* has been made at The Upson Co., Lockport, N. Y. The problem of controlling registration in multi-color printing as well as problems arising from cockles and wavy edges on machines have been decreased by the application of chemical compounds having an affinity toward cellulose. The Upson Chemical Corp. has been formed to manufacture dimensional stabilizers and render technical services.

Studies in the production of *inks with rapid drying time* have been underway at Battelle Memorial Institute. A black ink of superior properties is said to have been developed for Engraved Stationary Manufacturers' Research Institute. Colored inks are now being investigated.

Illinois Institute of Technology's Armour Research Foundation reports a revolutionary method for quickly drying inks, paints, and varnishes through exposure to sulfur dichloride vapor. Coatings which now require several hours before handling can be *Chem-Dried* in about one second without the use of any powders or slipsheets. Indications are that superior films can be produced without accompanying corrosion or paper damage. For further information on this development: H. L. Barnebey, 835 N. Cassady St., Columbus 19, Ohio.

Research by the Government Printing Office led to the design and construction of an automatic device suitable for *rapid casing-in* of small size memorandum books of both side and opening styles. A suitable paste adhesive and method for rapid pressing of the books were developed in conjunction with the opera-

tion of the machine. *Resinous adhesives* were found to offer savings in production time and are helpful in producing flatter cases free from the tendency to warp. They are permanently flexible, water resistant and vermin-proof.

Latest reports on *Photon*, a photographic type composing machine, are that four have been placed in commercial use and five more will soon be released. The Quincy Patriot Ledger has been using a Photon for the classified and some display advertising and for the editorial page. One-third the usual time is required for setting the editorial page. Good results have been had with the Photon's use on book and pamphlet work. Several improvements have been made with the machine, which is still being tested.

Xerography has been developed for use in preparing spirit-duplicating masters. This process is the first time a photographic method has been thusly applied successfully, according to Battelle Memorial Institute. It simplifies the reproduction of existing copy, such as order forms, mailing pieces, letters, etc. The Haloid Company is field-testing prototype apparatus for this application and hopes to have commercial equipment available this year.

In a project sponsored by the U. S. Army Signal Corps, Battelle accomplished the reversal development in which positive xerographs are obtained from negative photographic transparencies. It is thought that xerography is potentially useful as a photo-finishing process for making positive prints from negatives.

Spartan Bold

SPARTAN BOLD: New specimen folder of this recent addition to the Spartan family is available from Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, New York. Shows whole Spartan family. The bold is available in 14, 18, 24, 30, 36 points.

TRI-X REVERSAL FILM: High-speed Tri-X emulsion is now on 16mm reversal film. Increased speed and sensitivity without corresponding increase in graininess are its features. Known as Cine-Kodak Tri-X C-P Reversal Film, it can also yield negative images. Daylight exposure index is 200, tungsten 160. Eastman Kodak Co.

Clarendon

CRAW CLARENDON: Freeman Craw, AD of the Tri-Arts Press in New York, has designed a new Clarendon face for American Type Founders. It aims to "retain all the desirable features of the earlier Clarendon letter-form and meet the demands of modern typographic needs." Will be available shortly from 6 to 60 points and in 72 if demand requires. Specimens from ATF, 200 Elmora Avenue, Elizabeth, New Jersey.

FORTUNE

LIGHT

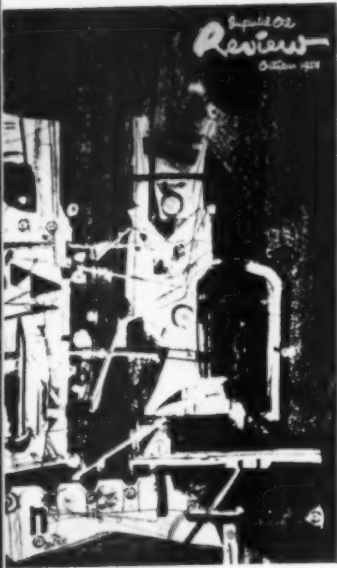
FORTUNE

BOLD

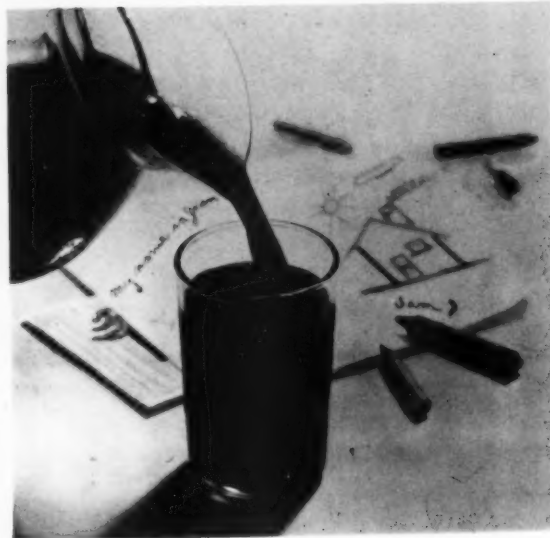
FORTUNE

EXTRA BOLD

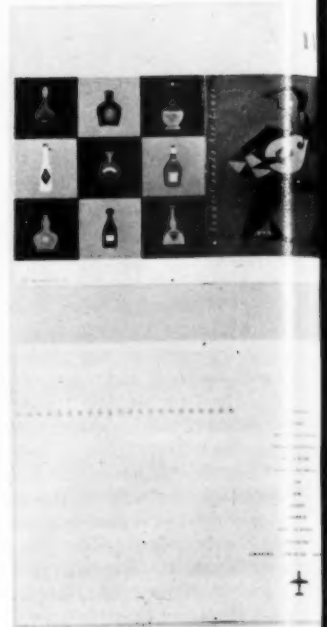
FORTUNE: Bauer Alphabets is introducing a modern version of Old Clarendon under the name Fortune. Three weights now available are shown here. They are light, bold, extra bold. The 1840 face was redesigned under supervision of Dr. Konrad F. Bauer. Faces presently in stock are 18, 24, 30, 36 points. Complete size range will eventually run from 8 to 84 points. Specimens from Bauer Alphabets, 235 E. 45th St., New York, N. Y. ●



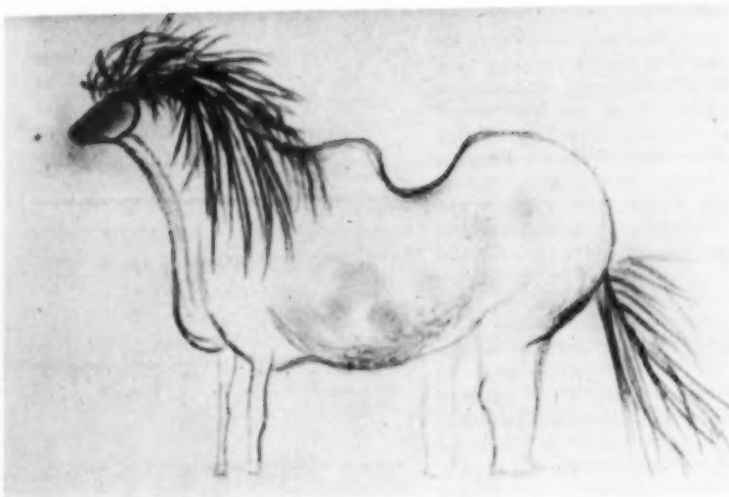
1)



2)



3)



4)



5)

non-members select medal winners for

Editorial Division

(Design of complete editorial unit.
Editorial page or section.)

- 1) Art Director: **Gerry Moses**
Artist: **Harold Town**
Publisher: **Imperial Oil Review**

Advertising Art

(Product Illustration, 3 or 4 color
Photograph)

- 2) Artists: **Pringle & Booth Limited**
Art Director: **McConnell Eastman & Co. Ltd.**
Advertiser: **Libby, McNeil & Libby of**
Canada, Ltd.
Agency: **McConnell Eastman & Co. Ltd.**

Graphic Division

(Design of complete unit.
Miscellaneous.)

- 3) Art Director: **R. Buckham**
Artist: **J. Le Flaquais**
Advertiser: **Trans Canada Airlines**
Agency: **Merchandising Services Ltd.**
Cockfield Brown & Co. Ltd.
(Montreal)

Editorial Art

(General Illustration 2-color drawing
or painting.)

- 4) Artist: **Oscar Cahen**
A.D.: **Gene Aliman**
Publisher: **Maclean's Magazine**

Graphic Art

(Booklets, folders, brochures,
a drawing or painting.)

- 5) Artist: **Tom Hodgson**
Art Director: **Maurice Bodle**
Advertiser: **Canadian National Exhibition**

Advertising Division

(Design of complete advertisement
Trade periodicals.)

- 6) Art Director: **Leslie Trevor**
Artist: **J. Birdsall**
Advertiser: **Rous & Mann Press Limited**
Publisher: **Art Directors Annual**



The Art Directors Club, Toronto, Canada, seventh annual exhibition of Advertising and Editorial Art was held at the Art Gallery of Toronto. A record number of entries from across Canada were submitted. A jury of seven members, representing various fields of Art Direction, selected a show of some 180 pieces.

The three categories for T.V. showed a marked increase in number of entries and acceptances.

The certificate awards in the 35 classifications were made by secret ballot by a group made up of the seven jurymen and all members of the club executive.

An innovation this year was the selection of the medal awards from the certificate winners, by three distinguished artists, none of whom is a member of the club. These were, Mr. Carl Maas, Art Consultant Standard Oil Company (New Jersey) who was also the guest speaker at our Opening Day Banquet. Mr. Charles F. Comfort, Professor of Fine Arts, The University of Toronto, and Mr. Albert Cloutier, immediate Past President, The Art Director's Club, Montreal. The awards were presented at the banquet held in the Royal York Hotel. Six of the medal winners are shown here.

All pieces shown in the exhibition will appear in the Art Director's Club, Toronto, 7th Annual, which is now in production and will be published this fall as a permanent record. ●

for Toronto's **7**th



1)



2)

231 pieces selected for

milwaukee's 2nd show



5)

That Milwaukee is a large and first rate advertising art center, despite its proximity to Chicago, was evidenced by the second annual show sponsored by the Art Directors Club of Milwaukee. Of the 231 pieces chosen for hanging, 26 won first awards and 44 won merit awards. Show jury included Curtis Berrien, Vice President of Needham, Louis & Brorby; photographer A. George Miller; AD Hal Smiley of J. Walter Thompson Co. Show was held in the Layton Art Gallery. Club President is Wilbur E. Johnson. Jim Harding was chairman of the exhibition committee. Some of the First Award winners are shown here. ●



MASSEY-HARRIS
FEBRUARY-MARCH
1955

PARTNERS



3)



4)



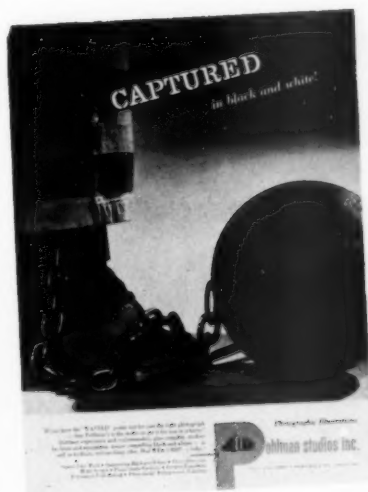
6)



7)

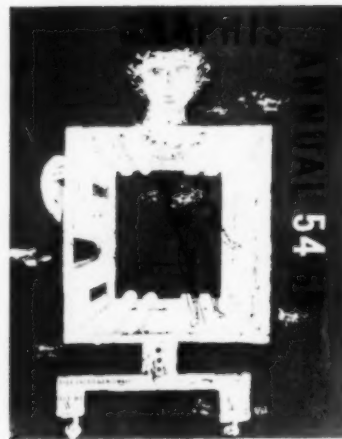


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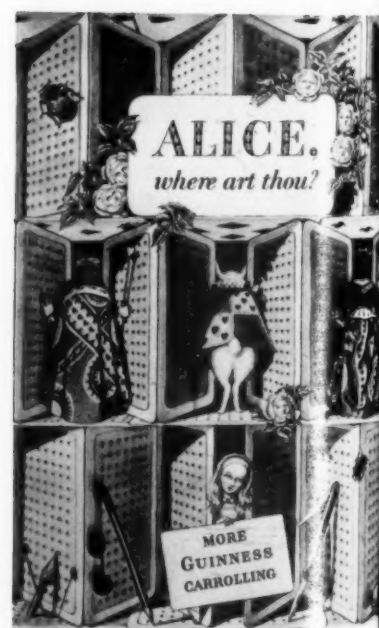


10)

- 1) Art Director C. A. Mathisson
Artist Leslie Gill
Submitted by Mathisson & Associates, Inc.
Advertiser Miller Brewing Company
Agency Mathisson & Associates, Inc.
- 2) Art Director Frank H. Bercker Studios, Wilfrid Duehr
Artist Frank H. Bercker Studios, Robert Handley
Submitted by Frank H. Bercker Studios
Advertiser Line Material Company
Printer W. A. Krueger Company, Printer
- 3) Art Director John Higgs Studios
Artist John Higgs Studios
Submitted by John Higgs Studios
Advertiser Massey-Harris
- 4) Art Director Jay Conley
Artist Ed Szalanski
Submitted by Wetzel Brothers
Advertiser American Phenolic Corp.
- 5) Art Director Al Jacobs
Artist David Broad
Submitted by John Higgs Studios
Advertiser Sears, Roebuck & Co.
- 6) Art Director Advertising Art Studios
Artist Pohlman Studios, Inc.
Submitted by Advertising Art Studios
Advertiser Pohlman Studios, Inc.
- 7) Art Director John Higgs Studios
Artist David Broad
Submitted by John Higgs Studios
- 8) Art Director C. A. Mathisson
Artist Frank H. Bercker Studios, John Steinke
Submitted by Mathisson & Associates, Inc.
Advertiser Miller Brewing Company
Agency Mathisson & Associates, Inc.
- 9) Art Director Advertising Art Studios
Artist Advertising Art Studios
Submitted by Advertising Art Studios
Advertiser Avalon Hotel
- 10) Art Director Advertising Art Studios
Artist Advertising Art Studios
Submitted by Advertising Art Studios
Advertiser Pohlman Studios



ad art in England / *sophisticated selling*



1) **RONALD SEARLE:** From a series for "Lemon Hart Rum". Ronald Searle is one of England's leading cartoonists and this series for Lemon Hart has been particularly successful.

2) **ZERO (HANS SCHLEGER)** Cover of the third Graphis Annual, in red, grey and black. An attempt to portray the entry of the fine arts into advertising, which in itself is one of the important trends in Europe today.

3) **ABRAM GAMES:** This highly effective poster for British Railways

is typical of the best work of one of England's leading poster designers.

4) **BRIAN ROBB:** Poster indicative of the style of Ealing Studios for the publicising of their films.

5) **LEWITT-HIM:** Cover of the humorous magazine "Punch". (The partnership of George Him and Jan LeWitt, which lasted for over 20 years, was dissolved early this year.)

6) **EDWARD BAWDEN:** Poster, presenting a complete scene of London, for London Transport who commission

annually some of the finest publicity to be seen in England.

7) **RONALD FERNS:** Page from a sophisticated booklet for Guinness, the English brewers. The brilliantly written copy consists of songs about Guinness ales and stout.

8) **ANTHONY GROVES-RAINES:** Cover of a Guinness booklet. Throughout the booklet the "Alice in Wonderland" atmosphere is maintained and the brilliantly written copy consists of songs about Guinness ales and stout.



4)



5)



6)

by Paul Arthur, Ass't Editor Graphis

England is one of the few countries (one is tempted to say the only country) where extraordinarily sophisticated advertising is carried out on a large scale. If it is possible to say that something is typically one thing or another, one could say that the advertising of London Transport, Schweppes and Guinness is typically English in that it could not have been executed anywhere else that I know of. Nor are these isolated examples. There are other firms, notably in the engineering trades, which are remarkable for the "obliqueness" of their approach—although it must doubtless be effective or they would not have continued in this way for so long. One of the reasons must be the literary tradition of Great Britain coupled with the fact that advertising is usually envisaged as starting with the copy department and the sophistication I mention is literary rather than an artistic.

In England the agency system is as strongly entrenched as it is in the USA—which is not to be said for any other European country. And certain agencies, by nature of a very clever public relations program and consistent good work, enjoy a prestige among the general public which would be enviable in any country. Even more striking than the aspect of sophistication is that the variety of English advertising art which—when compared with other European countries where there is a tendency to specialize in one form of publicity at the expense of the others—would seem to prove the theory that advertising as we know it is a peculiarly "English-speaking" activity. Other languages seem to present insuperable barriers to the development of advertising technique. Anyone who doubts this should try, for instance, to formulate a satisfactory German or French adaptation of any slogan you can think of, "Yours for the asking," just to take one example. ●



Bud Simpson

decorative illustration...

Story-telling, yet with a design quality that is pleasing to look at, and done in extremely good taste.

The drawings on these pages reflect that design feeling. Erv Metzel's highly decorative chickens, and the illustration for "The Emperor's New Clothes", Bud Simpson's conventionalized lion design, Howard Muncie with a whimsical touch to his line drawing (and a capable art director), and Lorraine Fox—talented illustrative designer with her delightful bird cage.

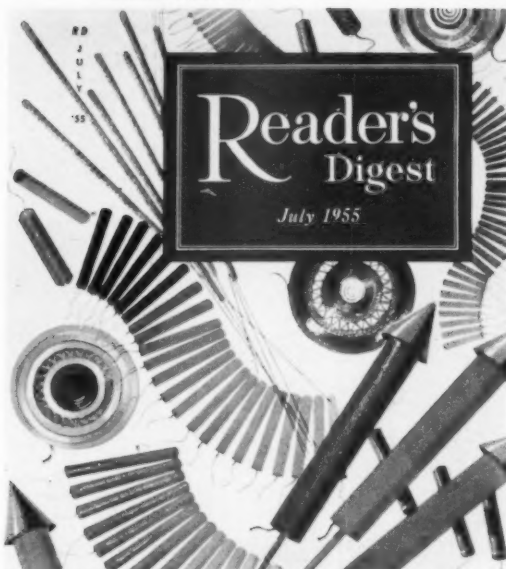
Robert Blattner is represented with a well-designed illustrative cover for the Reader's Digest. And one of the well-known decorative humorous drawings of Joe Kaufman is shown. All these artists are members of the Society of Illustrators. ●

A. Halpern

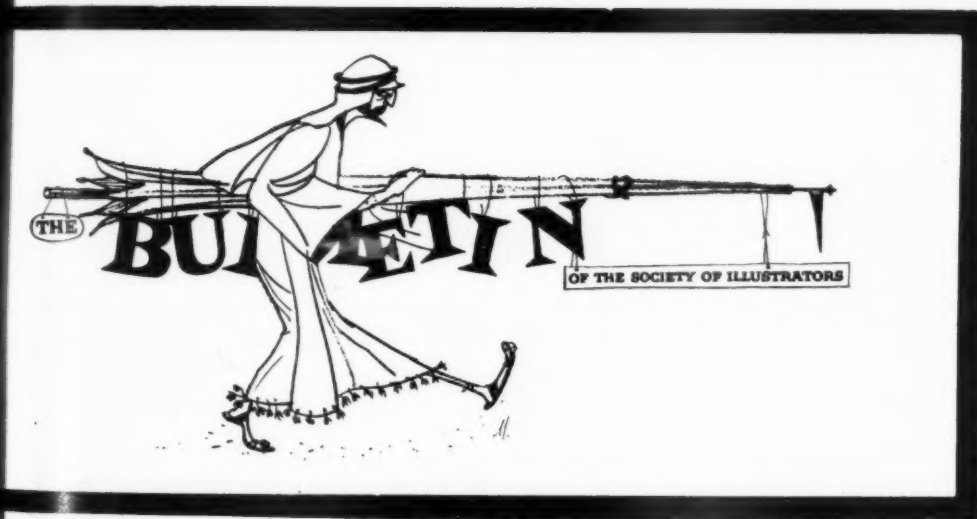
Joe Kaufman



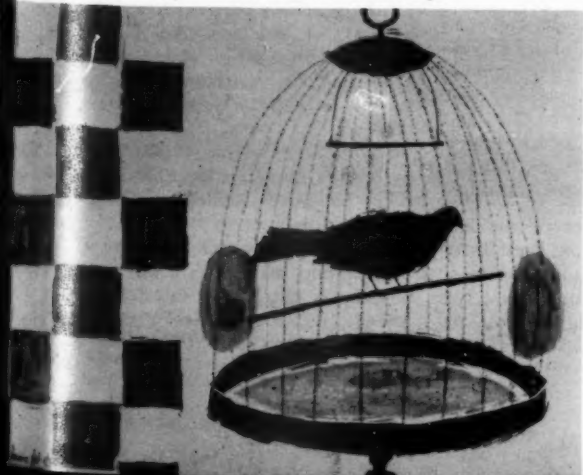
Robert Blattner



Howard Muncie



Lorraine Fox, for American Artists Group



Erv Metzel



young talent *on display*

in mademoiselle

art contest

Winners of MADEMOISELLE magazine's 1955 College Art Contest are Shirley Burke of Rochester, New York and Jaclyn Cohen of New York City. Examples of their work appear in the August "College" issue of the magazine. They will divide \$1,000 in prize money offered this year for the first time by MADEMOISELLE to women undergraduates interested in art. The magazine plans to make the contest an annual event.

Shirley Burke is in her second year of art study at Cooper Union in New York City. Before receiving her appointment to this privately endowed art school, she spent one year at the University of Rochester and another at Syracuse University, feeling she needed "at least two years of liberal arts training."

Jaclyn Cohen, cowinner of the Art Contest, was graduated from Pratt Institute in June and hopes to spend most of this year in Europe, studying the old masters. While still in high school, she received the School Art League St. Gaudens Medal, along with scholarships to

both the Art Students League and Franklin School of Professional Arts. She studied sculpture at Adelphi College and finally chose Pratt Institute because "it offers both art and general studies and also a degree."

Two runners-up were Nancy Eckholm (Mrs. Robert Burkert) of the University of Wisconsin and June Coulter Tripp of Indiana University. Mademoiselle plans to use their services in illustrating Fall 1955 issues.

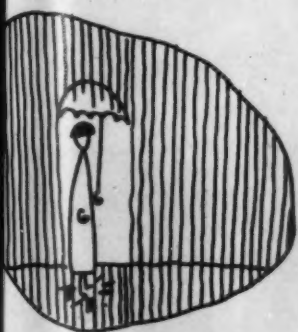
Contest judges were Bradbury Thompson, AD of Mademoiselle; Thomas B. Hess, Executive Editor of Art News; and Miss Mildred Constantine, Associate Curator of Graphic Design, Museum of Modern Art.

Shown here are story illustrations by the two winners, cartoons and illustrations by other Mademoiselle College Board contestants.

Any woman in college or art school who submits her entries before her 6th birthday is eligible to enter the Mademoiselle 1956 art contest. For entry date, write the magazine at 575 Madison Ave., New York, N.Y.



handbook and a
raincoat might come in handy



Crowds
frighten me



But Matilda, Oedipus complexes
are so old-fashioned

My sister's marriage

Illustrated by Shirley Burke
New York, N.Y.



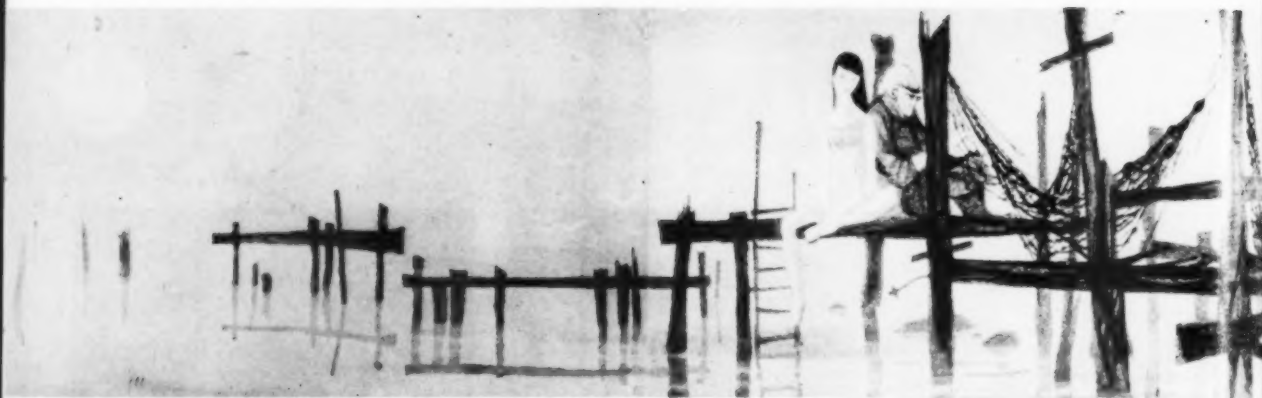
Illustration by Shirley Burke for prize-
winning story by Cynthia Marshall Rich

Carline

Picture story by
D. MacNab Brown
New York, N.Y.



Illustration by Jaclyn Cohen for prize-
winning story by D. MacNab Brown.



1)



6)

"Here, we believe, you will find inspiration for effective ideas, design, composition, and techniques to better serve commerce and promote sales . . . Industrial, commercial and advertising art rise upon the zeal, imagination and integrity with which the art director and artist expend themselves in serving some need."

by Stan Engel, President, Montreal Art Directors Club

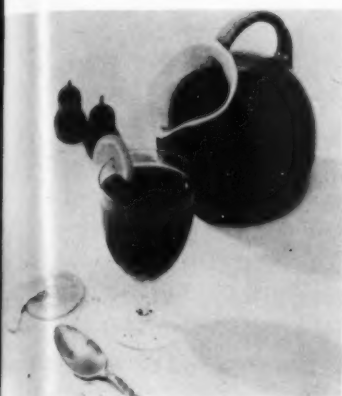


7)

Montreal's

fourth annual
exhibition of
advertising and
editorial art

serves as an inspiration
for effective ideas...



3)



4)



5)



9)



10)

1) Editorial art, color
Art Director—Keith Scott*
Artist—James Hill**
Publication—Chatelaine Magazine

2) Product illustration, color
Art Director—McConnell Eastman
Artist/Designer—Pringle & Booth Ltd.**
Agency—McConnell Eastman*
Advertiser—Libby, McNeil & Libby

3) Packages, Labels & Wrappings
Art Director—Clair Stewart**
Artist/Designer—Ted Morrison*
Advertiser—Jordan Wines Ltd.

4) House Organs
Art Directors—Walter Edgar*
Frank Lipari
Artist—Frank Lipari**
Advertiser—Provincial Paper Ltd.

5) Trade Periodicals
Art Director—L. Trevor*
Artist—J. Birdsall*
Advertiser—Rous & Mann Press Ltd.

6) Booklets
Art Director—Stan Engel*
Artist/Designer—Hans Simcik*
Advertiser—The Federated Press Ltd.

7) Direct Mail
Art Director—Hector Shanks*
Designer—Hector Shanks
Victor Corbeil*
Advertiser—Fred F. Esler Ltd.

8) Campaigns
Art Director—Jean Fortin*
Creative Direction—G. R. Ferguson*
Artist/Designer—Jean Fortin—Y & M Studios
Agency—George Ferguson Associates Ltd.

9) Fashion and style illustration, b/w
Art Director—George Daly*
Artist—Jean Miller*
Advertiser—Robert Simpson Co. Ltd.

10) Humor, continuities, cartoons
Art Director—Leonard Myer* (Bomac)
Artist—Walter Ferrier*
Advertiser—F. W. Horner Ltd.

** Plaque Award

* Merit Award



upcoming photographer *scotty sapiro*



A native New Yorker, Scotty served with Chennault's 14th Air Force as an aerial photographer. After the war he graduated the Fred Archer School of Photography in L.A., attended the Institute of Design in Chicago. Scotty is associated with Stephen Fay Studios. You've seen his work in *House & Gardens*, *House Beautiful*, *Ladies Home Journal*, *Esquire*, and he's exhibited at Museum of Modern Art and Houston's Museum of Fine Arts. Side interests: furniture design and construction, growing miniature Japanese trees. ●



upcoming artist *peter hesse*

A Self Portrait
by a reader of
THE *Atlantic*



Born in Providence, R. I., in 1924, Peter Hesse didn't stray far from home base except for three years with the army engineers. He graduated Rhode Island School of Design in 1948, put in a year with Horton-Noyes agency in Providence, free-lanced locally and with three others formed Studio-4, a Providence art service. In October 1954 he joined Standish-Barnes Co., Providence outdoor advertising firm, as AD. He still handles free-lance assignments and his clients include Nicholson File, Atlantic Monthly, Anson Jewelry, Fafnir Bearings. ●



In Philadelphia

Margraff heads Artists Guild

Clarence E. Margraff has been selected to lead the Philadelphia Artists Guild during 1955/56. He was executive v. p. last year and headed the Fifth Annual Exhibition committee.

Backing Margraff is George Connelly, executive vice president; Thomas Reynolds, second vice president; Thomas C. Bayruns, treasurer; Mary J. Mowrey, recording secretary; and Mary E. Winston, corresponding secretary.

Mr. Margraff ("Mac") is looking for committee members. To sign up call Market 7-4255.



Merchandising the difference

To show what Plymouth has that other similarly priced cars don't was the purpose of this ad. The case could have been stated by listing all the parts shown in the illustration, but AD Donald Kubly (N. W. Ayer, Phila.) felt it would be more effective to spread them out before the reader's eyes. To a person with no engineering background, many of the automobile parts are unfamiliar, but it was felt that the total visual impression is strong. For the engineering-minded reader a brief description of the various features is given in the copy.

Where color is used for the car parts, the shades were selected that fit the overall pattern.

Irving Penn did the photography. Claire Griswold was his model.



Non-glamour product; Elastic hose are not very elegant ad

are not very glamorous to the average female who may be advised to wear them for medical reasons. Johnson & Johnson's product plays up the theme that the hose need not detract from wearer's elegance. The artwork, by Carolyn Edmundson, is a portrait of a handsome woman whose smartness tends to circumvent the ideas that give rise to consumer resistance.

Paul Darrow of N. W. Ayer, Philadelphia, was the art director. It is expected that the same basic concept will continue in future advertising of the client.

Lavenson promotes two

Irving Gould, vice president of art and production of the Lavenson Bureau of Advertising, Philadelphia, has been appointed vice president of creative activities. He will be in charge of the art, production and copy departments of the agency.

Mr. Gould joined the agency in 1944 as associate art director and in 1947 was named art director. He is a graduate of the Pennsylvania Academy of Fine Arts and studied in Europe on a Cresson Fellowship.

Jean Hickmott, who has been with

the agency for ten years, has been promoted to art director. A member of the Artists Guild of Philadelphia, she is a graduate of the Philadelphia Museum School of Art.

Push-button judging

To streamline the selection and judging of the Philadelphia AD show scheduled for next spring an electronic device will be used. Votes are cast by pushing a button and totals indicated by a colored light.

This gadget not only speeds the job and assures accuracy, Chuck Allen, Selection Committee chairman, says, but the device is guaranteed to maintain a nonpartisan attitude!



Young artist receives Ad club scholarship

Leonard Leber (center) received the Famous Artists Course scholarship given annually by the Philadelphia Art Directors Club. Presenting the award are (left) Carl Eichman, AD of General Outdoor Advertising and treasurer of the Philadelphia AD Club, and Ira Low, advertising and store art director, and president of the AD Club. Mr. Leber is in his third year at Philadelphia Museum School of Art.

Annual contest for this scholarship is an important part of the Club's search for promising talent in the art field.

Phila ADs change meeting place

Starting with the September meeting all the regular monthly meetings of the Philadelphia Art Directors Club will be held in the historic Poo Richard Club, 1319 Locust Street, Philadelphia.

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Philadelphia

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Richard
Philadelphia

Phila club was part of New York group

In the early days of the Philadelphia Art Directors Club, in 1924, there were ten non-resident members of the New York Club. Among them were Dee Carlton Brown, William Shewell Ellis, Arthur Munn, Lincoln Roden, Charles W. Beck, Charles Coiner and W. H. Hoedt. The first officers were President Carl W. Burger, vice president Arthur Munn, secretary Dee C. Brown and treasurer W. H. Hoedt.

In 1925 the Philadelphia Club was organized as a chapter of the New York Club, and an art show was held that year in the Wanamaker Gallery with fifty entries.

The Club became a separate organization from the New York group in 1931. It now has some 170 members.

Ladies' Home Journal offers new merchandising plan

To strengthen its merchandising relationship with retail druggists and to help build druggists' business volume, the Ladies' Home Journal field staff of drug merchandising specialists will work in 26 key market areas to help druggists with promotion ideas and promotion material. Particular emphasis will be given to packaging, display units and ad campaigns.

The Journal is also introducing "Journal of Drug Merchandising", a new drug trade publication, will help support the over-all program.

A chief object of the program is to bring the Journal's prestige to bear with women thus helping retailers to attract new customers and create impulse sales. It will also create the definition of the Journal as the first magazine for women reaching nearly half of the druggists' female customers, and also carrying a greater volume of advertising of drug-store distributed products per issue, according to the Journal.

Phila. DM group elects Thompson

Leroy W. Thompson of Sears, Roebuck in Philadelphia, was elected president of the Philadelphia Direct Mail Club.

A staff of 60 at your service

ARCH ART, INC.

Philadelphia's most
comprehensive art studio

1913 Arch Street LOCUST 7-1180

Contact: Tom Considine
Jack Hebenstreit
Jos. W. Korninsky
Paul Sonstein
Don Swanson

LOCUST 7-3608

IN PHILADELPHIA
IT'S
**HOEDT
STUDIOS**

THE COMPLETE
ART AND
PHOTOGRAPHIC
SERVICE

THANKS

*to our many friends who have
been so good to us during our
first year in business*

AL WOFFENDEN'S STUDIO
1321 ARCH ST. • PHILA., PA. • LO 8-1286

**FOR THE FINAL TOUCH
IN COLOR RETOUCHING
NUNAMAKER STUDIO**

20 S. 15TH ST., PHILA. 2, PA. LO 7-1893

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

• Philadelphia Art Supply Co.

Philadelphia's most complete stock of art and drawing materials.

- Bourges sheets
- Craftint
- Kemart materials
- Zipatone
- all graphic art supplies

Send for our 200-page catalog on your letterhead

25 S. Eighth St. • Philadelphia 6, Penna.
Market 7-6655 • Prompt delivery service

In Chicago

Photog's Guild has special exhibit at Chicago convention

Seventy-fifth anniversary convention and trade show of the Photographers' Association of America met in Chicago August 15-19. The Chicago Photographic Guild prepared a special exhibit for the convention in which some 100 prints were shown—color and black & white.



30-foot set; A challenging
1 color transparency photographic
problem confronted Kling Studios (Chicago) in this
30-inch full-color gatefold spread for

Belnap & Thompson's catalog. The camera was located 50 feet from the immense 30-foot set and six feet above the floor. Ektachrome film was used and a 12" lens. Lighting was complicated: eight 5,000-watt floodlights, aimed down at the set through an overhead 36 x 24' plastic diffusing screen; eight 5,000-watt spots and four 2,000-watt spots used as main light; six 750-watt spots for auxiliary catch-lighting, plus eighteen 500-watt open bowl lamps for full light, making a total of 101,500 watts from 44 lights. It took two weeks to set the stage and build the frame.

To solve the problem of possible distortion, it was determined that if the camera were 50 feet from the set and if the set were limited to a 3½' depth, it should be possible to shoot fast enough to avoid movement by the models and at the same time keep everything in perfect focus.

The key to the whole problem was the use of a "flat set" which eliminated the problem of the camera's being "stopped down" too far.

The Kling team that solved this problem was Frank Weir, V. P. and executive AD; Joe McNamara, AE; and Harry Bennett, PM—along with Belnap & Thompson AD, Mal Ahlgren.

Chicago clips

Japan tour: Harry K. Shigeta (Shigeta-Wright) is organizing a camera tour of Japan for the coming Fall, including a stopover in Hawaii . . . those paintings on display at the Travel Bureau of the Chicago Greyhound Terminal, Randolph & Clark Streets, were by members of the *Key West Artist's Group*. Show is now travelling to other U. S. cities . . . honors to IDI students include *Fulbright scholarship* for study of the graphic arts to Marilyn Ethel Rabinovich . . . Midwest product designers will hold a second *Chicago Area Industrial Design exhibit*, Oct. 30 through Nov. 11 at the new Architecture-Planning-Design building of IIT . . . the *ADCC News Bulletin* is the pace-setter for contents and appearance for all the AD clubs in the country. The Spring "What's New" issue

shows off the work of Carl Regetz, call for less "formula" layouts.



Chicago show plans under Amon's leadership

Jack Amon
AD at
Needham

Louis & Brorby, is in charge of the Chicago Annual Exhibition to be held this Fall. Mr. Amon is second vice president of the ADCC.

Bill Sproat is co-chairman. Other members assisting in show arrangements are: Taylor Poore, in charge of the jury; Adrian Lozano and Ken Tauber, arranging for the exhibition which will be in the new Prudential Building lobby; Ed Jirasek is arranging the awards dinner at the Casino Room of the Morrison; Dean Straka, with the help of Bill Miner, is both finance and publicity chairman; Bill Hesse is in charge of judging arrangements; Ernie Allen is pre-scanning material for submission to the show by invitation; Bruce Crippen is program chairman; Tom Gorey is designer of all printed matter.

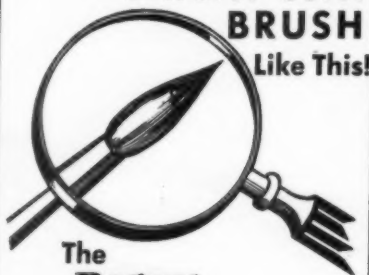
The show will be held for two weeks beginning November 10.

I. I. T. appoints Waddell

John H. Waddell, head of the art department of the National College of Education, Evanston, has been appointed assistant professor in the Institute of Design, Illinois Institute of Technology, Chicago.

Mr. Waddell received the master of fine arts and master of art education degrees from the Art Institute. He is a committee member of the Illinois Art Education Association.

**You Have Never Used
a Water Color
BRUSH**



**The
Regent
Series "300"**

The hair in the "300" is superior to any. It is from a carefully accumulated hoard of the very finest sable which occurs only in minute quantities and heretofore has been too little to bother with commercially. You'll find its greater spring, and its ability to hold its shape, even in harsh mediums, well worth the small extra cost.

| 0 | 1 | 2 | 3 | 4 | 5 | 6 |
|--------|--------|--------|--------|--------|--------|--------|
| \$1.00 | \$1.20 | \$1.45 | \$1.90 | \$2.40 | \$3.10 | \$3.75 |

THE FLAX CO.

176 N. WABASH AVE. CHICAGO 1

Financial 6-4395
ARTISTS MATERIALS,
DRAFTING SUPPLIES,
HOBBY CRAFTS

are art and 'copy' headed for a merger?

BY ERNEST A. ALLEN, ART DIRECTOR
NEEDHAM, LOUIS & BRORBY, INC.

(Last month author Ernest A. Allen noted the parochial attitudes of all too many advertising ADs and copywriters. In this concluding section of his article he suggests that all concerned will be better off when the AD becomes a part of the creative board and learns to work better with copywriters and merchandisers. His argument in favor of such integration follows.)

These skeptics about television were like earlier skeptics about talking pictures. This kind of skeptic dies hard because he is disrespectful of the potency of pictures and words. He does not accept the basic combination of sight and sound, words and pictures, as being more complete and therefore a more powerful communication than one or the other alone.

In my estimation, words written or spoken belong to the province of sound just as graphic effect, still or moving, belong to the province of sight.

In the field of graphic design, businessmen now accept the fact that it doesn't pay to put an appliance on the market without first having a designer apply functional design and eye appeal. The designer's part in the automobile industry has brought respect for design. We have come a long way.

Now let's look at the art director in the advertising agency. When I first knew him, he was something of the prized thoroughbred in the art stable. He was the colorful figure to parade before the client, who provided a rather dashing first-hand contact with the mysterious world of art. He knew where and how to get his hands on good-looking pictures. He was essentially an artist, not



CHICAGO 11, ILLINOIS • LOS ANGELES 15, CALIFORNIA • WASHINGTON 1, D. C.
22 EAST ILLINOIS STREET 928 SOUTH FIGUEROA STREET 509 F STREET, N. W.

TYPOGRAPHIC STYLING

There can be as great a difference in the styling of a printed piece as between the building of a rude shelter-house and the creation of a home on the architect's drawing board.

The reader *can* live in the shelter; he *can* read a thing in dull print. *But will he?*

The advertiser who pays high rates for space cannot afford uninspiring typography.



Typographers
Designers

FREDERIC RYDER COMPANY
500 North Dearborn Street • Chicago • Michigan 2-3900

"None but the best"
ARTISTS' SUPPLY COMPANY
209-215 NORTH WABASH AVE., CHICAGO
RAndolph 6-8881 ANdover 3-8238

the **GUIDE** for precise work
the **NORedge** for close work -- *both are*
steel drawing board edges

for data check with your dealer or write
NEAR-NORTH GUILD **chicago, ill**

HARD ALUMINUM
*Rules • T-squares
Triangles*

- light to handle • easy to read
- inexpensive, too.

see your dealer

THE FAIRGATE RULE COMPANY
Dept. SN, Cold Spring-on-the-Hudson, New York

*your every art problem competently
handled by our sales representatives...*



185 NORTH WABASH, CHICAGO 1, ILL.

FREE samples! NEW cardboards!

Crecent TV BRISTOL BOARD
Double-sided (Light gray and Dark Gray) Exhaustively tested for the TV Medium.

Crecent TV ILLUSTRATION BOARD
An Unusually Workable Cardboard, in Two "Exceptionally Acceptable Grays. Camera Tested!"

Rush your request for Samples to:
CHICAGO CARDBOARD CO.
1240 N. Homan Avenue
Chicago, Illinois

Kurt H. Volk, Inc.
TYPOGRAPHERS
228 East 45th Street
New York 17, N. Y.

RETOUCHING

Vincent Martin

58 W - 57 ST - N.Y.C. CI-6-4894

an advertising man.

He was annoyed by merchandising ideas and selling ideas. He was creative in name and within the frame of a picture. In some instances he was showy with the graphite stick and the color box. Or he was as phony as his movie counterpart, with a bull pen of craftsmen who put the ads together.

There was a wall between the art director and the real business of making advertisements. They were "cooked up" in the minds of copywriters and other ad men. They reached the art director with the basic creative planning accomplished. He and his shop had the remaining creative privilege. He saw that a given number of elements were neatly assembled in a specified amount of space. He was a shop foreman, and he grew to resent it.

He understood neither copy, because he didn't understand creative advertising, nor selling, because it seemed incompatible with art.

Whatever the barriers, whatever the pains of conversions, it appears to me that the art director of the more enterprising agency is fast joining copy on the creative team. He is discovering the real contribution his medium can make, applying his tools more effectively to the business of making advertisements, becoming an advertising man.

The art director who is learning to appreciate the writing, and the writer who is learning to appreciate the artist are ready to build better advertisements.

The creative departments in advertising agencies may become one creative department. Maybe it will be staffed with idea men, creative men schooled in the two major arts of communication, words and visual effects. Creative art and copy direction may become something separate from art production. Art and copy members of this new creative team may join in searching for answers to advertising problems on an equal level of respect.

If this does come to pass, they will have to be men with overlapping art and copy abilities whose real profession is communications, whose intent is to sell merchandise, and influence the public by every manner and means.

They'll be ad-builders who take pride in the whole advertisement, not just in its component parts, men who as artists and writers appreciate art for what it can do better than copy, and vice versa.

If art and copy do integrate according to these views, they should produce a united result yet unequalled, bettered because two kinds of minds work on each other, with understanding, with united objectives. At least that's the way it looks to me. ●



Editor



Art Director



Art Buyer



Production



Designer



Ad Manager



Sales Promotion Mgr.



Photo Buyer

to get business . . . tell them where you are

list yourself in the

5

th

Annual Buyers' Guide

9000 Buyers!

Every year some 9000 buyers use the Buyers' Guide. They get the Guide in the February issue of Art Director & Studio News. This guaranteed circulation assures you of the widest coverage among buyers everywhere.

The best ad dollar buy!

Put yourself on file with the entire industry for as low as \$1.50. Tell them about yourself, list your services, give your phone, address, etc. Capitalize on the biggest advertising bargain available to artists and photographers.

Who's who in art/photography

ADSN's Annual Buyers' Guides have become the Who's Who and Where of the art direction field. You can't afford not to list yourself in the field's only annual directory — now in its fifth year.

Fill out the order form

Select the one or more categories from page 3 of this piece which describe your work. Fill out the order form on page 2. That's all there is. It's the simplest, quickest, cheapest and only way to file your name in the industry's Who's Who. Do it now to be sure you're in.

Do it now!

Send your listing in now. Corrections will be taken up to December 10th.

here's how



Instructions

● classified listings

(category numbers 1-202 on next page)

For individual artists, photographers, art suppliers, manufacturers, graphic arts firms or studios wishing to call attention to one or more of their specific services or products in the classified section of the Buyers' Guide.

1. Each listing is \$1.50.

2. Each listing consists of 3 lines. The first line is for your name and telephone number. The second line is for your street address, city and state. The third line is for advertising copy. You may use up to 45 characters (including spaces) in the third line.

3. Order as many listings as you wish. When ordering more than the order form will accommodate, use your letterhead for additional data.

4. Complete order form below. Type or print legibly. Put your third line copy on same line as corresponding classified listing number.

Sample classified listing:

Guy Fry KI 5-2448
1810 Rittenhouse Sq., Phila. 3, Pa.
public relations booklets, packaging

▲ Representatives listings

(category numbers 203-204 on next page)

For artists and photographers representatives.

1. List your artists and photographers on your letterhead. Complete order form below.

2. See sample listing. You may, in one or two words, list your artists or photographers media, subject, technique, etc.

3. Listings are \$1.50 for your name, address and phone, plus \$1.50 for each artist or photographer listed.

Sample representatives listing:

Don Arthur MO 7-5744
626 E. 38th St., N.Y.C. 16
Joan Mello, fashion artist, pastels
William Boro, men's fashion illustration

■ Studio listings

(category numbers 205-206 on next page)

For art or photographic studios who wish to call attention to a wide range of services in a single listing.

1. See categories 205 and 206 on next page.

2. Select the category you wish and note it on the order form below. Complete the order form, listing the

services you offer. Whether you list one or all services, the price for studio listings, Nos. 205 and 206, is \$5.00 each.

3. You may also order classified listings at \$1.50 each, as described above.

Sample listing:

205. ART STUDIOS

Ad-Art

217 North B'way, Wichita 2, Kansas

AM 5-4496

| | | | | | | | | | | | | | |
|----------|--------|-------------|--------------|--------|-----------|-------------|-----------|---------|--------------|------------|---------|--------|-----------------------|
| creative | design | direct mail | illustration | layout | lettering | mechanicals | packaging | posters | presentation | retouching | service | TV art | OTHER |
| * | * | * | * | * | * | * | * | * | * | * | * | * | folders and brochures |

order form ART DIRECTOR & STUDIO NEWS • 43 E. 49th STREET, N. Y. 17 • PLaza 9-7722

YES, I want to be listed in the February 1956 issue in the 5th Annual Buyers' Guide, as follows:

Refer to
instructions
above

- classified listings at \$.150 each \$
- ▲ Representatives \$
listings \$1.50 for representative plus \$1.50 for each artist or photographer listed.
- Studio listings at \$5.00 each \$

IMPORTANT!
REMITTANCE MUST
ACCOMPANY ORDER

NAME _____ ADDRESS _____
CITY _____ ZONE _____ STATE _____ TELEPHONE _____
Print exactly as you wish it to appear in Guide

For 3rd line copy for individual listings,
maximum 45 characters

Category Nos. 1-202
(See next page)

● Number _____ 3rd line adv. copy
● Number _____ 3rd line adv. copy
● Number _____ 3rd line adv. copy
● Number _____ 3rd line adv. copy

Category Nos. 203-206
(See next page)

▲ _____ List your artists, photographers, on your letterhead
■ Number _____ services offered
■ Number _____ services offered
■ Number _____ services offered

DEADLINE FOR LISTINGS IS DECEMBER 1, 1955. DON'T WAIT—GET YOURS IN NOW.

category index

classified listings (1-202) Listings 1-202 are \$1.50 each.

ART

1. advertising design
2. airbrush
3. annual report
4. architectural rendering
5. art directors, consultant
6. art supplies
7. book jackets
8. booklets, direct mail
9. Bourges technique
10. car cards
11. cardboard construction
12. caricatures
13. cartoons
14. catalogs
15. charts
16. color separations
17. comic books
18. continuities
19. convention caricatures
20. displays
21. exhibits
22. fine art for industry
23. greeting cards
24. ideas
25. labels
26. layouts
27. letterheads
28. maps
29. mechanicals
30. oil painting
31. package design
32. pen and ink
33. pharmaceutical design
34. point-of-sale
35. portraits, painting
36. posters
37. presentations
38. product design
39. products styling
40. props
41. record albums
42. Ripley technique
43. scale models
44. scratchboard
45. sculpture
46. small space ads
47. spots
48. trade marks
49. wash drawing, b&w

.....(other)

ILLUSTRATION

50. aeronautical
51. animals
52. automobiles

53. characters
54. chemical
55. children
56. children's books
57. decorative-humorous
58. farm animals
59. fashion & style
60. figure
61. flowers
62. food
63. furniture
64. general
65. glamour
66. historical
67. home furnishings
68. humorous
69. industrial
70. interiors
71. landscape
72. marine
73. medical
74. men
75. men's hands
76. product-still life
77. props
78. scientific
79. shoes
80. sport
81. still life
82. story
83. stylized
84. symbolic
85. technical

.....(other)

LETTERING

86. alphabets, designed
87. comp. lettering
88. illuminated lettering
89. Leroy lettering
90. lettering
91. paste-up alphabets
92. photo, film, process
93. presentation

.....(other)

RETOUCHING

94. art
95. carbars
96. color toning
97. dye transfer
98. fashion
99. Flexichrome
100. industrial
101. Kemart
102. photo, b&w
103. photos, color

104. products
105. renderings
106. technical
107. transparencies

.....(other)

TV

108. animation
109. art
110. cartoons
111. direct color prints
112. film production
113. historical
114. lettering
115. models
116. props
117. slides
118. story boards
119. titles

.....(other)

PHOTOGRAPHY

120. aerial
121. animals
122. architectural
123. babies
124. cats & dogs
125. children
126. color
127. editorial
128. experimental
129. fashion
130. food
131. general
132. horticultural
133. illustration
134. industrial
135. interiors
136. location
137. motion pictures
138. murals
139. photo agencies
140. portraits
141. Printons
142. products
143. props
144. publicity
145. reportage
146. resorts
147. set design
148. slide films
149. sports
150. still life
151. stock photos
152. strobe
153. trick photography

.....(other)

PHOTO REPRODUCTION SERVICES

154. b&w prints in quantity
155. carbars
156. color assemblies
157. color prints in quantity
158. color separations
159. copy of artwork
160. duplicate transparencies
161. dye transfer prints
162. Ektachrome
163. Ektachrome processing
164. enlargements
165. Flexichrome
166. montage
167. photocomposing
168. photo murals
169. reproportioning
170. screened veloxes
171. slides
172. strip-ups
173. 35mm negs. & positives
174. 3-D dye transfers
175. transparencies
176. transparency art
177. viewgraph slides

.....(other)

COPY PRINTS

178. blueprints
179. color film strips
180. colorstats
181. copy prints
182. Ozalids
183. ozachromes
184. photostats
185. photostats on acetate, in opaque black or white
186. van dykes
187. visualcast slides

.....(other)

GRAPHIC ARTS

188. acetate proofing
189. advertising presentations
190. display manufacturers
191. general
192. labels
193. letter services
194. lithography
195. multilithing
196. photoengraving
197. printers, letterpress
198. silk screen printers
199. type foundry
200. typographers, hand
201. typographers, machine
202. typography, old-fashioned

.....(other)

representatives listings (203-204) Listings 203 and 204 are \$1.50 each, plus \$1.50 for each artist or photographer listed.

ARTISTS REPRESENTATIVES

203

PHOTOGRAPHERS REPRESENTATIVE

204

studio listings (205-206) Listings 205 and 206 are \$5.00 each regardless of number of services listed.

ART STUDIOS

205. (List any or all on order form)

- ☐ creative
- ☐ design
- ☐ direct mail
- ☐ illustration
- ☐ layout
- ☐ lettering
- ☐ mechanicals

- ☐ packaging
- ☐ posters
- ☐ presentations
- ☐ retouching
- ☐ service
- ☐ TV art

.....(other)

PHOTO STUDIOS

206. (List any or all on order form)

- ☐ children
- ☐ fashion
- ☐ food
- ☐ illustration
- ☐ industrial
- ☐ interiors
- ☐ location

- ☐ motion pictures
- ☐ product
- ☐ reportage
- ☐ slide films
- ☐ still life
- ☐ TV

.....(other)

the **5**th Buyers' Guide

the only Who's Who published for advertising artists, illustrators, art and photographic studios and graphic art suppliers. Industry wide distribution guaranteed.

The Guide is for the buyer

Here, in one issue, is practically the entire working art and photo industry, plus many graphic arts suppliers. It's part of your subscription to Art Director & Studio News. The Buyers' Guide has the support of the National Society of Art Directors, its 21 chapter clubs and many advertising art groups and guilds.

The Guide is for the seller

It helps you reach your market: all types of firms, agencies, publications; buyers in every level of industry, government and advertising. The Guide is designed for quick, easy use throughout the

year. It helps the buyers find you—wherever you are, wherever they are. As an artist told us, "It's like going into a telephone special classified directory just aimed at this field. That alone is worth \$1.50."

Special National Industry File

One listing in the Guide automatically enters your name into our address file. This file is maintained for the use of anyone. There is no charge for the service. Time and again, we have helped buyers "find" the professional for whom they may have spent days in search. This is another AD&SN service to the field.

you get results* results* results*

in Art Director & Studio News

AD&SN is the market place for art, photography and graphic art services. Tell your sales story in the Buyers' Guide issue or use AD&SN every month to get your sales message to more buyers at bargain rates.

AD&SN is a proven sales builder. It has gotten accounts for artists and photographers who once believed it couldn't be done.

AD&SN has the circulation, read-

ership, penetration, coverage and acceptance to open up new accounts and reactivate old ones.

AD&SN is the only magazine edited exclusively for the buyer of art, photographic and graphic art services.

You can have AD&SN work for you as your "salesman!" Call PLaza 9-7722 or write: 43 E. 49 Street, New York, N. Y., for full information, rates.

**Listings in previous Buyers' Guides have brought in orders running into the hundreds and even thousands of dollars. Where else can you advertise to the entire art market for so low as \$1.50?*

D.A. Case History: Photography



George Morgan, Art Buyer, Gardner Advertising, St. Louis, called Director's Art at the request of Rudy Czuffin, Executive Art Director at that agency, to see top quality photographers with a solid background of strobe experience to shoot difficult interrupted-flash series. His deadline was short. Campaign: nationalspreads in Life, black & white. Client: Monsanto Chemical Company.

Next day George received a complete selection of D'A photo samples of all the available strobe photographers within the budget. The photographer chosen was Ralph Bartholomew. With the campaign nearing completion, Ralph has turned in a superb series of problem-solving photographs.

Nowhere else could a single call produce this rapid result!

A complete showing of every possible phase of commercial photography to fit any budget is speedily available, countrywide. There is no charge to you. Write, wire, or call . . .

DIRECTOR'S ART

7 WEST 44TH STREET NEW YORK 36, N.Y. MU 7-3157

D.A. Case History: Art



We're a two-car family now...
our second car is always ready at Hertz!

If your own car has broken down, you'll know the car for all the family waiting that moment to drive... and there's only one thing to do... call Hertz.

When you call Hertz, you'll find a car that's ready to go. It's a car that's been checked out by Hertz mechanics, and it's a car that's been checked out by Hertz drivers. It's a car that's been checked out by Hertz drivers, and it's a car that's been checked out by Hertz drivers.

Go Easy... Hertz Rent A Car System

Jack Gildersleeve, Art Director, Campbell-Ewald Co., Chicago, called Director's Art to see top quality full color, realistic, situation illustrators — to handle figures loosely, but with proven ability on mechanical objects. He needed the first ad in a hurry. Campaign: full page, national, color, 6 ads or more. The client: Hertz Rent A Car System.

Next day Jack received a complete D'A card selection including every possible available artist within the budget. Artist chosen: Al Moore. Well into the campaign now, Al has regularly turned in superior illustrations. (D'A coordinated needed lettering etc. to make it a complete package.)

Again . . . nowhere else could one call produce this result!

A full showing of every possible style of commercial art, in any subject matter, to fit any budget, is now rapidly available, nationwide. Write, wire, or call . . . (there is, of course, no charge to you.)

DIRECTOR'S ART

7 WEST 44TH STREET NEW YORK 36, N.Y. MU 7-3157



*Camera Clix
specializes in top
stock color photos*



*Camera Clix:
stock color
photos*

19 WEST 44th ST., NEW YORK 36
Murray Hill 7-6112

trade talk

ART DIRECTION DENVER: Paul Busch to AD at Boccard, Dunshee & Jacobsen... DETROIT: Fred A. Peck, with the company since 1952, to V.P. and AD of Grant Advertising... AD Barney Abrams has joined Kenyon & Eckhardt... LOS ANGELES: Joseph H. Forrester, formerly with the Mayers Co. to Charles Bowes Adv. as AD... Ronald Keller to Mogge-Privett, Inc. as assistant art director... MIAMI: Jack Green was erroneously referred to (July) as president of the Miami AD Club. Jack Frost of JWT, Coral Gables is, Mr. Green was last year's president... Elbert R. Bennett now AD of Nat'l publication, Journal of Lifetime Living... NEW YORK: Ida Nelson now art director at Jamian Advertising... Consulting AD Mahlon Cline (treasurer of the Art Directors Club of New York) spent most of July recuperating from an operation. He was expected back on the job in August... Otto Luther, advertising consultant and formerly an AD at Warner Bros., to Monroe Greenthal Co. as AD... Martin Stevens from Ellington & Co. to Grey Advertising as AD... Judy Friedman, assistant to AD at Emil Mogul, promoted to fashion coordinator and art buyer... At FC&B William Kummann and William Free appointed ADs... Merle Reed to Einson-Freeman Co., L.I.C., as an art director... Herman Letterman, designer and consultant AD, to Comart Associates... George R. Depew, AD at C. M. Johnson & Assoc., Bethpage, L. I., upped to vice president... James K. Maloney, AD at Lennen & Newell, to V.P.... Robert Clarke from Geyer Advertising to TV art director, Dancer-Fitzgerald-Sample... Al Alko, Walt Disney Productions, has a baby girl... Gene Blasen appointed AD, presentation dept., JWT; formerly with Metro Group... Stafford D. Collie named AD of the container division, Robert Gair Co.... PHILADELPHIA: Jean Hickmott promoted to AD, Lavenson Bureau of Advertising; Irving Gould named v.p. for creative activities (art, copy and production depts.)... SAN FRANCISCO: Maurice Mayer named AD for Recorder-Sunset Press; was with FC&B... SEATTLE: Douglas Murray, AD at Botsford, Constantine & Gardner, to V.P.... ST. LOUIS: Hal Poth, art director of Roman Advertising elected president of the Washington University Art School Alumni Assn....

ART & DESIGN CLEVELAND: Alex Thompson, formerly with Westinghouse Electric Corp., to creative staff of Meldrum & Fewsmith... DETROIT: Bruce Unwin displayed six abstract paintings in the JWT galleries during July. His work is among permanent collections at University of Rochester Memorial Gallery and Cortland State Teachers College... NEW YORK: Maurer Studios, Inc., has expanded

TRACE-RITE TRADE MARK IMAGE PROJECTOR



**NOW... TRACE-RITE
OFFERS MORE
NEW FEATURES!**

NOW Trace-Rite, already acclaimed the finest quality image projector money can buy, offers you sensational NEW features at no extra cost. NOW you can do your own photo-stats, photographs, television positives and overlays and photo-stencils for silk screen work. Yes, Trace-Rite offers you more versatility than ever before. Imagine the time and money you'll save. Everything you need for your art department will be under your control. You use standard darkroom procedures for photographing and developing, complete instructions furnished. Write TODAY for free literature or...

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CHICAGO—Sheldons Drafting & Art Materials
CLEVELAND—Ohio Art Materials Company
DETROIT—Lewis Art Supply Company
INDIANAPOLIS—National Decorators Sup. Co.
NEW YORK—Crane Gallo Art Supplies
TORONTO—Robert Allworth, Ltd.
PHILADELPHIA—Philadelphia Art Supply Co.
SAN FRANCISCO—Flax Artists Materials

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As all art suppliers
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Our business is to produce the very finest red sable water color brush possible. Delta's "Jewel" is designed to meet the exacting specifications laid down by the very people who use the brush as a basic tool in their work. A product of the finest raw materials and meticulous craftsmanship, Delta's "Jewel" meets every rigid standard for perfect shape, point, snap and balance.

**Delta's
"Jewel"**



Delta's "Jewel"

Genuine Selected Red Sable Water Color Brushes.

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Price Ea.: .80 .80 .90 1.00 1.20 1.50 2.00 2.75 3.50 5.00 7.25 8.75 11.00 13.50 15.00

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6 CAKES & BRUSH IN METAL BOX.....\$1.50

LIFTS EASILY... from the cake... just add water and pick up a brush load of free-flowing gray... ready to use.

DENSELY OPAQUE... covers in one stroke... without brush marks or streaks... uniform gray in six graduated steps.

WILL NOT CHIP... crawl even on plate finish board or glossy photos. Lays flat and smooth.

FOR BRUSH OR IN THE PEN OR... easy to use... easy to control.

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INC.

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Many Thanks!

This month, Tosca Studios celebrates its 5th birthday. In each of our four full years of operation we have doubled our previous year's volume.

We are very grateful for the opportunities you have given us to prove what has always been our contention: that while all studios start off with *talent*, the ones that succeed are the ones that give *consistently fine service* in terms of absolute promptness, dependability and intelligent interpretation.

Thank you for helping us to become, in five short years, one of the highly-regarded studios in New York!

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help yourself . . .

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Help yourself to this new, crisp, easy-to-read working tool. Just \$1.50 for 12 newstacked issues.

Rush, 43 E. 49th Street, New York 17, N. Y.

creative art and design
layout to completed job



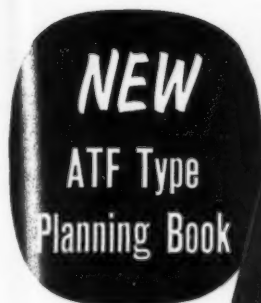
EGRI
22 W. 56 St., N. Y. Plaza 7-5166



**Don Taff ...
Art Director,
Designer**

into new and larger quarters at 22 W. 56 St. They are now emphasizing creation and development of complete promotion jobs. **Ralph Jaeger**, graphic designer, has joined Maurer Studios to handle all promotion art and design. Other new personnel are **Roy Newitt**, formerly of Wolf's Adv.; **AD Sales Cinque**, formerly of Alexander Chaite Studios; and **Paul Lehr**, illustrator, previously with Meltzoff Associates. . . **Lewis Associates** has doubled its space in its new penthouse studio at 147 E. 50 St.; telephone PL 3-925. . . Alexander E. Chaite Studios has appointed **Euclid Shook** executive V.P. in charge of creative art. He was an illustrator for 15 years and an AD in Chicago for 7 years. . . **Charles E. Cooper**, 136 E. 57 St., has issued a brochure describing their new studios in White Plains (11 Holland Ave.) . . . **John Fondrissi Associates**, formerly O'Connor Fondrissi, has taken additional space at their present location, 101 Park Ave. . . **Paul Rand**, on his return from Europe, announces that his design services are available through his rep, **Henry Staden**, at CI 7-2530 or from his own studio on Goodhill Road, Westport, Conn. . . Designer **Charles Egri** moved to larger quarters at 22 W. 56 St., PL 7-5166. . . **Steven Bender** elected secretary of Monogram Art Studio. . . **Graphic Arts Center**, specializing in sales promotions and representations, opened at 39 W. 29 St., MU 4-1932-3, with **Harvey Lloyd**, art director; **Morris Weintraub**, art director; **Harry Slitsen**, production director. . . **Mort M. Schlosser**, formerly with the Todd Co., Rochester, to sales manager of Monogram Art Studio. . . SAN FRANCISCO: **Dick Ewen**, formerly assistant AD at Good Housekeeping Magazine, has joined the art staff of Wyatt, Welsh & Fletcher; **Bob Tamura** now with the firm as specialist in design-type drawing. . . **Al Kallis**, southern California designer and illustrator, named Pacific Coast editorial representative for **Design** magazine, published in London. . . Guild Bascom & Bonfigli added **Milt Kerr** to its art department; Kerr has specialized in food accounts previously and ran his own art studios in Santa Barbara and Los Angeles. . . WASHINGTON: A Filipino member of the U.S. Information Agency's production center in Manila received second prize in an international poster contest. **Rizalino B. Jacob** — Latham Foundation of Stanford, Calif., 30th annual contest. . .

AGENCIES **Arthur Grossman Advertising Inc.**, Chicago, has opened with emphasis on the client's total merchandising needs. Its first client is Borg-Warner. His consulting firm, **Arthur Grossman Associates** will become **Marketing Associates Inc.** and will work as part of the team offering complete marketing services. . . **Powe & Schoenbrod Advertising** moved to larger quarters at 430 N. Michigan Ave., Chicago. . . **Cunningham & Walsh** (Chicago) now at 6 North Michigan Bldg. . . **Town Advertising**



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Type Faces and 1,246
Ornaments and Accessories**

This 180-page book shows you the type which can add sparkle and interest to your layout, save expensive hand lettering costs... obtain unusual effects. Send \$5 by check or money order for your copy to:

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Type faces shown are: Dom Diagonal;
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that's "WORKABLE"**

Throw away your gasmask, Mr. Artist—No more smelly plastic sprays, headaches, dizziness, or complaining wives... SWITCH TODAY to Acrolite's delightfully New "Peppermint" Plastic Spray—for Graphic Arts Protection.

It's Yummy Yum Yum. The clean delicate scent of Peppermint will be welcomed by everyone in your art studio and just imagine—you can work over it too! Clearest of all Protective coatings, guaranteed clog-proof, dries instantly, and is truly Re-Workable after fixing layouts, comps., etc.

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for Pastel, Charcoal and Pencil drawings

- Work over it—all mediums, real matte finish, dries fast.
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Art Director & Studio News / September 1955



My own
Art Department

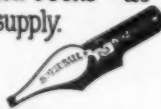
36 "SPEEDBALL" STRONG

Thirty-six pens - 5 styles - for fast, versatile lettering and drawing - all with triple ink reservoirs - make SPEEDBALL one of the most versatile art tools in the world.

Ask for

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Pens, Inks (in various colors) - also lettering, cartooning and drawing sets and books - at your nearest art supply.



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Send 6¢ in stamps for large charts on lettering
Drawn and lettered with SPEEDBALL B and C pens

Agency of Philadelphia has dissolved and two new agencies have been formed by the partners: Albert Eisenstat heads **Marketing & Advertising Associates** and Sol Zubrow has formed **S. E. Zubrow Co.**... **Robert Mann & Associates** has opened at 727 N. LaBrea, Hollywood, Calif.... **American Advertising Associates** is the new name for re-organized **A. T. Collins & Assoc.**, Modesto, Calif.... **Modern Advertising Agency**, Hollywood has acquired **Joyce True Adv.**, Santa Monica and will operate its retail advertising division... **Claire Drew Forbes Advertising**, Santa Barbara, has formed a motivation research division... **Franklyn W. Dyson**, formerly a partner in **Turner & Dyson**, has joined forces with **Rutherford Platt** in **Platt, Dyson & O'Donnell** - formerly known as **Platt, Zachary & Sutton**... **Hazard Advertising Co.** to 444 Madison Ave., NYC... A Spanish language advertising agency, **Publicidad Badillo**, has opened a New York office at 122 E. 42 St., NYC, and will use all media to reach both North and Latin American customers... **Ralph Allum Co.**, new agency at 34 E. 51 St., NYC, opened with two national accounts... **Jack Ley** and **F. Nat Sinclair** formed **Ley & Sinclair Adv.** at 420 Market St., S.F.... L.A. agencies **Don Frank & Assoc.** and **Byron H. Brown & Staff** merged under the latter's name... **Ewell & Thurber Assoc.**, Chicago, reverts back to its former name, **U.S. Advertising Corp.**... **Carlos Franco Assoc.** opened at 420 Madison Ave., NYC... **Delehamy & Frankel** has been formed at 505 Fifth Ave., NYC... **Reingold Co.** from 10 State St. to 69 Newbury St., Boston... **Marvin Sherres** moved to 315 Fifth Ave.... **Roche, Eckhoff & Lee** now in its own bldg. at 8721 Beverly Blvd., Los Angeles... **Hugh Riker Advertising** and **Prince-Alex Advertising**, both Albuquerque, N.M., merged with offices at 316 Simms Bldg.... **20th Century Advertising** formed in Cleveland; aimed at the Negro market... **Bevis Associates** opened in Miami... **Jack Gilbert Associates** began operations at 1186 Broadway, NYC 1... **Dee Carlton Brown** and **R. Dale Kitzmiller** merged to form **Brown & Kitzmiller** at 231 Haverford Ave., Narberth, Pa.... **Harry W. Graff** to 730 Fifth Ave., NYC... **James Lovick & Co. Ltd.** to 1178 W. Pender St., Vancouver, Canada... **Robert E. Adams Co.** from 1622 Chestnut St. to 1212 Chestnut St., Phila.... **Elmhorn-Stern Inc.** to New York Ave., Halesite, L.I.... **Jamian Adv.** from 30 Vesey St. to 16 W. 46 St., NYC... **Stanley Resor** became chairman of the board of **JWT**, New York; **Norman H. Strouse** was elected president.

ADVERTISING PROMOTION

Robert A. Bowerman to advertising manager of **Bamberger's** New Jersey... **Fred R. Fleischman** promoted to advertising and merchandising manager of **Seabrook Farms, Co.**, Seabrook, N.J.... At **Olin Mathieson Chemical Corp.** **William G. Ohme**, advertis-

ing manager of **Seabrook Farms, Co.**, Seabrook, N.J.... At **Olin Mathieson Chemical Corp.** **William G. Ohme**, advertis-

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one just right for you!

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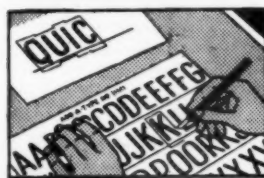
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leonard forray
PRESIDENT

mu 7-4150

ing manager, named director of marketing and Frederick Q. Swackhamer to advertising manager... **Robert T. Mills** to AM of Pennsylvania Salt Mfg. Co., succeeding **Paul C. Hurley**, recently appointed sales manager of Pennsalt's laundry and dry cleaning products dept... **Fred J. Dunne** to AM, Heli-Coil Corp., Danbury, Conn... **George A. Steers**, formerly AM, appointed director of sales and advertising, Sanforized division, Cluett, Peabody & Co. **Franklin P. Whitebeck**, formerly SPM, becomes AM... **Wilbur E. Combs**, formerly assistant manager of sales development at United States Rubber Co., named SPM of industrial rubber products... **Bernard D. Cox** to AM of Rockwell Mfg. Co.'s Delta Power Tool division... **Robert A. Mitchell**, formerly AM and promotion manager for Chicopee Mills, to assistant advertising and promotion mgr., Cone Mills... **Thomas H. Reilly** to AM & SPM, Silicone products department, G.E., Waterford, N.Y.... **William J. Brittain** to AM of the American Kitchen division of Avco Mfg. Co.... **Hugh F. Beckwith** named AM of E. F. Hauserman Co.... **Daniel Kalter** now AM & SPM of Flexex Inc.... **Albert B. Richardson** to V.P. in charge of advertising, Chesebrough-Pond's Inc.... **Jay H. Quinn** to manager of sales and advertising, Fairchild Recording Co., Whitestone, N.Y.; **Robert G. Bach** to manager of promotion and distribution... **Desmond M.C. Reilly** named SPM and publicity mgr. for the chemical divisions of Food Machinery & Chemical Corp.... **Arthur L. Foster** to SPM, Stromberg-Carlson, Rochester, N.Y.... **Miss Jane Trahey** to sales promotion director, Julius Kayser & Co., NYC... **G. P. Karle Jr.** named assistant AM at W. A. Shaeffer Pen Co.... **Harry Block** named AM and SPM at Simon and Schuster... **Frederick H. Cassens** to Burkart Bros., Yonkers, as AM & SPM... **Eric L. Northup** and **Allen V. Puccini** to the advertising division, CIBA Pharmaceutical Products Inc., Summit, N.J.... **Douglas C. Lance** to SPM and AM and director of public relations, Axelson Mfg. Co. division of U.S. Industries Inc.... **G. Vernon Frederick** named AM for B&O Railroad... **Kevin J. Sullivan** to merchandise mgr. for Westinghouse Electric Corp., Mansfield, Ohio... **Hendrix G. Blue** now SPM of the Hallicrafters Co., Chicago... **Leyla Seta** now advertising manager, Zotox Pharmacal Co., Stamford, Conn.... **William E. Olsen** appointed AM, Ottumwa plant, John Morrell & Co.... **George B. Varner** appointed AM, Kennametal Inc.... **James B. Iglehart** named SPM and AM, International Steel Co., Evansville... **Conrad H. Busch** to AM, Polymer Corp., Reading, Pa.... **Byron E. Coon** promoted to sales promotion and merchandising manager, Delta Power Tool division, Rockwell Mfg. Co., Pittsburgh... **James F. Fowler** now director of promotion, Douglas Fir Plywood Assn., Tacoma... **Kenneth B. Maatman** upped to AM, Rapids-Standard Co., Grand Rapids, Mich... **Wal-**

ADD-A-TYPE

—THE EASY WAY TO SET
YOUR OWN TYPE HEADINGS!



1. Draw a guide line on your artwork with a light blue pencil. Score around letter and bottom guide line with razor or cutter.



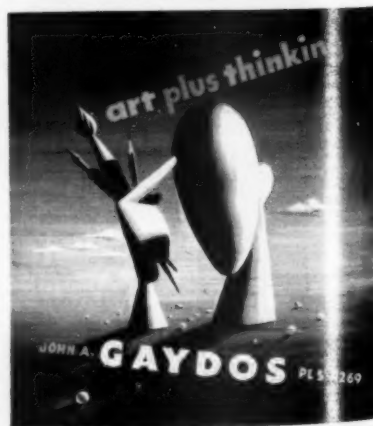
2. Place letter in position on copy so that black guide line registers with your blue line. When complete word is in position rub the type down to make it adhere. Cut off black guide lines and your copy is ready! Add-A-Type offers over 300 type faces, arrows, symbols, etc. on self-adhering transparent plastic sheets.

only 85¢ per full sheet

Write on your letterhead for Add-A-Type catalogue showing complete line.

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h.c. sanford associates
343 lexington ave.
mu- 6-2068



ter D. Plummer to SPM, Kimble Glass Co.... The Upjohn Co. expanded its advertising department into three units: Advertising—Richard P. Trubey; Sales Promotion—John Dea; trade and guest relations—Donald T. Meredith... Kenneth E. Nay from AM & SPM U.S. Radiator Corp to director of art and production, Powel-Gayek Advertising, Detroit... John W. Branta to motor truck advertising, International Harvester Co., Chicago, replacing Samuel E. Houston, who retired. William A. Adler promoted to motor truck sales promotion supervisor... William J. Bankier now AM, Industrial Acceptance Corp. Ltd., Montreal... Archibald G. Douglas Jr. to Sicks' Seattle Brewing & Malting Co. as AM... Eugene W. Minnigerode has joined the advertising staff of Magic Chef, Inc., St. Louis....

CAMPAIGNS Rogers Imports Inc.

manufacturers of smoking accessories is planning a drive with copy to run in national magazines, on radio and TV and in trade publications... Chun King will introduce new products and increase their advertising... Mirro Aluminum Co. will use more of everything in its fall promotion... Gullstan Carpets plans three major Life magazine promotions this fall... Biggest campaign to date for Formfit opened this month in Harper's Bazaar. Ads will then be used singly in 336 newspapers and 24 national magazines. Ads will be two-color, for the first time... Lightoller boosts ad budget by 1/3—in national mags and professional and business publications... Dow Corning Corp. is launching its first major ad campaign to promote silicone finishes for apparel and upholstery and sylflex tanned leather. Anderson & Cairns is the agency... Bigelow's current campaign centers on time-payment purchases... Paillard Products started its biggest drive to promote Bolex line of 8mm motion picture cameras... Arrow Shirts and Ford are co-operating in Christmas advertising with show room tie-ins and local newspaper advertising... Samson Ultralite luggage accelerates its advertising — through Grey Advertising... American Distilling Co., through Fred Gardner Co., is introducing its Irish whiskey in the domestic market... Welman Co., makers of tables and living room furniture, will promote its Climax collection with 4-color ads in House Beautiful and House and Gardens, through Harold J. Siesel Co.... Elgin National Watch Co. unveiled its new "watch of the future" in July—no hands... new frozen potato product introduced by Birds Eye, General Foods... A group of fabrics people have formed an organization called Fine Fabrics Sources and are educating the public on the wisdom of consulting an interior decorator. Ads will be handled by Alfred Auerbach Assoc.... Maine sardines will use newspaper ads in 136 cities and

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Advertising Art

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Hersh-Mastro Studios Inc.
4 W. 40th Street, New York, N. Y.
CH 4-8864

ektachrome retouching

DUPLICATES, ASSEMBLIES

mildred medina

270 PARK AVENUE • MURRAY HILL 8-0270

radio spots on 200 stations...strong fall
drive by small appliance division, G.E. in-
cluding cooperative ads for the **GE** ele-
chron electric clocks - N. W. Ayer...Nachi
Sewing Machine, the **Supernova**, will be
promoted with \$2,000,000 campaign. All
media...**American Rayon** has started a
\$1,650,000 campaign for rayon cord tire...
General Foods introducing **Gaines dog food**
in several flavors and dog biscuit...
consumer advertising with TV spots and
newspapers...**Oneida Ltd.** introduced a
new silverplate called **Twilight by Commu-**
nity. **JWT** with biggest-ever campaign...
New liquid face cream by **Lady Escher**
being pushed...**Rums of Puerto Rico** have
record budget of \$1,300,000 - 30% hike -
Ogilvy, Benson & Mather...**Auto-Lite Battery**
Corp. uses outdoor for the first time...**Duet**
introduced into New York market by **Duet**
Corp., importers of the French electric razors
...**Waterman** is making a comeback attempt
with a cartridge-filled fountain pen, the **G/F**.
\$1,000,000 is allotted for this pen alone; will
use TV for the first time and national con-
sumer mags; Fletcher D. Richards...

ACCOUNTS **W. Atlee Burpee Co.** to

The Ettinger Co., NYC
and Hollywood...**Leo Burnett Co.**, Chicago
is handling **Maytag** advertising...**Magna-**
vox to FC&B, NYC...New York, New Haven
and Hartford to Doyle Dane Bernbach...
Botany Mills, womens wear fabric division,
to Alfred J. Silberstein, Bert Goldsmith Inc.
...**Catalina** now with **Peck Adv.**...**E. & J.**
Gallo Winery to E. E. Fisher & Assoc., S.F.,
...**Congoleum-Nairn**, Gold Seal Division
from McCann-Erickson to Dancer-Fitzgerald-
Sample...**White Laboratories**, Lactofort nu-
tritive supplement, to Wm. Douglas Mc-
Adams...**International Harvester Co.** to
Needham Louis & Brorby, Chicago for re-
frigeration advertising...**Electric Auto-Lite**
Co. to Grant Adv....**R.O.H. Hill** has ap-
pointed Reed/Warren Adv., Phila...
Jaguar Cars North American Corp. to
Cunningham & Walsh...**Countess Mara** to
Robert W. Orr Assoc...**Florida Citrus Com-**
mission now back with Benton & Bowles...
Berkshire Hathaway to Fletcher D. Richards
...**Metropolitan Sunday Newspaper** has
named L.E. McGivena...**Nestle** instan-
coffee to McCann-Erickson...**JWT** will handle
institutional advertising for **Ciba**...**Ascor**
& Co. to Tatham-Laird for canned meats di-
vision...

PHOTOGRAPHY **Kurshan & Lang**
Color Service took

another floor at 10 E. 46 St. for the exclusive
use of their new "Color-Pruf" Dept. (Color-
Prufs are prints made directly from original
copy and used primarily for comps and
layouts...**Michael Liebman**, formerly with
Authenticolor Inc., now sales promotion man-
ager at Kurshan & Lang...**Robert Crawford**

Science
can't describe
it...

but the Artist will understand

Eagle scientists have invented amazing devices to measure the smoothness, durability, point strength, grading, and opacity of our pencils. From this data, they have then perfected new processes that improve every one of these *measurable* qualities.

In short, the Eagle laboratory can prove that our pencils for artists are technically the finest in the world . . .

But the "feel" of a pencil as it lays down a line can only be judged by the artist's hand . . . the "look" of the line by his eye.

Won't you be the judge, at our expense?
Write for free samples, in the grades and colors you wish. Please mention this publication and your regular dealer.



* **TURQUOISE**

Drawing Pencils. Combine smoothness and blackness with unmatched point strength. All 17 degrees, 6B to 9H.

* **PRISMACOLOR**

Thick Lead Colored Pencils. Soft, smooth-blending, insoluble.
Full range of 52 non-fading colors.

* *Charco*

Wood-cased Charcoal Pencils. Purified, super-refined charcoal;
takes and holds a sharp point. 6B, 4B, 2B, HB.

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Information for the 4th Annual
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14, 15, 16, 1956
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First comprehensive and authoritative Guide of its kind ever published. In a durable bound book with bi-monthly supplements. Limited charter subscriptions now at \$35.

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art materials

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ENTACHROME RETOUCHING

helen Gee

201 EAST 40 ST., N.Y. 16 · MU 7-2839



Associates are duplicating four times "The World We Live In" series, which appeared in Life, for foreign distribution... **Bob Serat** ing to 24 W. 45 St., NYC... **Howard Graft** now at 328 E. 53 St., NYC... **AD Don Hume**, formerly with Campbell-Ewald, and **Bill Plante** have opened **Plante-Hume, Photography**, 10141 Gratiot Ave., Detroit... **Roy Pinney** of New York won the \$500 first prize and medal in the 1955 Graflex Contest; **Doris Pinney** won third prize... **Gene Vos** is now exclusively representing photographer **Dan Wynn**. Mr. Vos, formerly sales rep for Stephen Lion, has organized his own art and photographic service at 125 E. 56 St., MU 8-0717... **Tom Kelly**, photographer of the Marilyn Monroe calendar, etc., was one of the judges (for his fifth year) of the "Miss Universe" contest in Long Beach, Calif.... Former AD **Bernard Telkamp** is now sales rep with Photography Place, NYC

TELEVISION Projection Art Studios has appointed **Robert L. Greenwell** V.P.; he will head industrial film and TV activities... **Kalman Phillips** to JWT, San Francisco, as producer-director of radio-TV... **Ciba** is presenting "Medical Horizons", a new half-hour TV series, with the cooperation of the American Medical Assoc.

PRODUCTION **Charles V. Morris**, formerly with Henry Lindenmeyr & Sons, to assistant to the president at Reinhold-Gould, paper company... **Joan Sall** from Arndt, Preston, Chapin, Lamb & Kenn to production manager, Reed/Warren, Phila... **Farrell D. Dunham** appointed PM, Bozell and Jacobs Inc., Seattle.

TYPOGRAPHY **Lext-Craft Typographers Co.** moved to 111 Eighth Ave., NYC 11, WA 4-5069-70. New equipment, new foundry faces and additional space (5,000 sq. ft.)

DEATHS **Willy Pogany**, artist and designer, died at the age of 72. His creative range included murals, book and magazine illustration, caricature, scenic designing for the opera, stage and motion pictures, architecture, etching, sculpture, portraiture and costume designing. He was the author of several books on art and art instruction and was regarded as an authority on color effects by lighting... **Walter Huxley**, typographer and type designer, was one of the founders of Huxley House, a firm specializing in ad typography in New York. He studied at the Art Institute of Chicago. He is the designer of the type face Huxley Vertical. He was chairman of the New York ATA... **Irwin Weinbaum**, New York commercial artist, died in a Mexican plane crash.

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Chappaqua, N. Y.





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We searched long and hard, far and wide, interviewed many artists, to fill this important post at LaDriere.

When you buy a Karl Anderson illustration you'll recognize the fine draftsmanship, the type of people and the fashionable settings, quality-minded art directors have been looking for. In addition to Karl, LaDriere ability, experience and dependability are the reasons why we say: art directors everywhere look to LaDriere for leadership.

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Visual COPY-CASTER

shows type specimens—keyed
for instant copy-fitting!

Artists, ad-men, copywriters—get new convenience, speed, accuracy for your job! Now Haberule gives you a completely self-contained copy-fitting tool. It features 29 specimens of the "must" type faces in caps and lower case (6 to 18 pt.) all keyed for instant character count. See the type you want—and fit your copy at the same instant! Over 800 machine and foundry types are also listed in all sizes to 18 point. Beautifully printed in 2 colors, plastic bound with handsome silver-embossed covers. Complete with yellow Vinylite type gauge.

MONEY-BACK GUARANTEE

At art supply stores
or direct, only **7.50**

The HABERULE CO.
Box S-245 • Wilton, Conn.



what's new

FIXATIVE HAS PEPPERMINT ODOR. Acrolite has put a new plastic fixative spray on the market. It smells like peppermint. It is also reworkable in that it may be lettered over with water color paints, ink or pencil. For further information, Acrolite is at 108 Ashland Avenue, West Orange, N. J.

NEW CELLO-TAK CATALOG. 22 new styles have been added to the Cello-Tak hand lettering alphabets. The new styles include sizes from 1/4 inch to 1 1/4 inch letters designed for reproduction. Alphabets are supplied in sets with hundreds of the most-used complete words and combination letters, as well as individual characters. Letters are adhesive backed for paste-up.

For catalog and samples write Cello-Tak Lettering Corp., 131 W. 45 St., NYC 36.

SPRAY ADHESIVE. Rubber-resin adhesive, called Stick-All, which comes in a spray can, can be used on fabrics, walls, leather, paper, wood, rubber, glass, linoleum and smooth metal. By spraying only one surface the adhered material can be removed without a trace of the adhesive left. If both surfaces are sprayed, the fixation is permanent. Available in department, hardware and grocery stores.

FILM DIMENSIONAL STABILITY. New Eastman Kodak publication, "Dimensional Stability of Photographic Film" explains why films change size and provides data on dimensional stability of cellulose ester and polystyrene base film sheets. Practical solutions to the problem of expansion and shrinkage are given. Copies may be had from Sales Service Division, Eastman Kodak Co., Rochester 4, N. Y.

NEW MARKING PEN. Feather-Mark markers are said to be the first marking pens that make it impossible for the ink to run onto the gripping surface. They are filled manually by a sealed ink cartridge which releases the ink automatically after insertion into the pen. There is a choice of color in ink.

It is distributed through stationers and art supply stores.

GUIDE FOR PHOTOENGRAVING BUYERS. A monograph by Laurence Inc., 547 South Clark Street, Chicago, Ill., gives some very practical information on how to buy photoengravings. Included in the monograph is a chart of tints in various

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do

mechanicals
can use type
understand production
render
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letter

our Ad students
are trained as craftsmen

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MU 3-8397

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Regent's NEW improved stagette technique now makes it easy to shoot for unusual special effects. Dramatic 3-D realism at no extra cost.



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by appointment on

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but the way it's handled*

IMPERIAL AD SERVICE

typographers

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percentages and screens and tints for special effects.

ARTYPE CATALOG. The new Artype catalog contains 11 new hand lettered alphabets, 7 new typefaces and several new symbols. Artype is type and symbols on transparent self-adhering sheets for reproduction. 549 West Randolph St., Chicago 6, Ill.

DRI-STAT BROCHURE. New eight-page brochure describes Peerless Dri-Stat dry-process photocopying equipment and materials. For copies, Paul M. Platzman, John Mather Lupton Co., Inc., 420 Lexington Ave., New York 17.

AUTOMATIC EXPOSURE METER. A new model Bertram Bewi-Automat "A" exposure meter has a built-in automatic calculator. To get correct exposure readings film speed is set, meter is aimed and a button is pressed which gives the correct computation. Settings are held until new readings are taken. For detailed description write Willoughbys-Wholesale, 110 W. 32 St., NYC 1.

STOCK SPOT SERVICE. Portfolio of line drawings which may be used in low-budget advertising for spots, etc. is available from Rosenthal & Brodis Associates, 114 E. 32 St., NYC 16. It contains drawings of automobiles, still lifes, ships, musical instruments, people and various objects. All are in contemporary style and most are done with tongue-in-cheek.

RBA Creative Spots are available free with the stipulation that \$2.00 be paid for use of each spot.

TYPE, LETTERING SHOWINGS. Supreme Ad Service has issued a brochure of their type faces and sizes plus a section of Photo-lettering styles offered. There are one-line showings of each face and style. 228 E. 45 St., NYC 17.

ARTISTS CARBON IN COLOR. Saral Paper is a new carbon paper for use in transferring drawings, etc. It comes in yellow, red, blue and black. It is claimed that the paper marks like a pencil and erases without smudging. It takes ink or wash as it contains no oil or grease. The black carbon is made of almost pure graphite. Samples are available from S. B. Albertis, 5 Tudor City Place, NYC 17.

LIBRARY ART RESOURCES. The New York Public Library's resources in the fields of art and architecture are the subject of a brochure issued by the Art and Architecture Division. It lists the holdings of the Art Division and other places in the Library where art materials may be

found. Brochure is free at the Inquiry Desk, main floor, Fifth Avenue building.

LETTERING SPECIMENS. J. J. Herman, lettering and design, has issued a folder showing several lettering styles he offers. Herman's new address is 155 E. 40 St., New York 16, N. Y. LE 2-6774.

NEW LETTERING DEVICE. Letterguide Scriber is a new lettering instrument put out by Letterguide Company, Box 99, State House Station, Lincoln, Nebraska. There are no moving parts and only one adjustable arm. It is said to make it possible to enlarge, reduce and slant any templet letter. It can be used on offset plates, wax stencils and transparent overlays. Price is \$10.50.

MICROSCOPE ADAPTER FOR CAMERA. Designed to fit the Hasselblad 2 1/4 x 2 1/4 Reflex Camera, a new microscope adapter enables the camera to be fitted to microscope for use in research photography.

LETTERING STYLES SHOWN. Booklet containing 97 sans serif hand lettered specimens of phographic lettering examples and display heads is available from Fotoflex Co., 214 E. 41 St., New York 17.

TYPE FACES IN USE. Portfolio showing about 50 type faces in use in advertisements, headlines and title pages is available from Bauer Alphabets, Inc., 235 E. 45 St., New York 17, N. Y. Such hand type faces as Horizon, Legend, Venus, Futura and Stradivarius are shown.

COLOR SEPARATION FROM REFLECTION COPY is the title of Kodak's new graphic arts data book. It gives detailed information on photomechanical reproduction of color copy which must be photographed by reflected light.

KODAK CATALOG. 12-page catalog of films, plates and papers for professional and industrial photographic use is available from Eastman Kodak Co., Rochester 4, N. Y.

NEW RESIN MEDIUM. New product of F. Weber Co., Res-N-Gel oil painting medium, has been developed. It is a concentrated full-strength colloidal synthetic resin gel and is said to hold the character of the brush stroke. It may be used in tube consistency or thinned with turp. It will paint on a wide variety of surfaces, and facilitates painting wet-in-wet as oil colors mixed with the medium will not fuse or run into the wet paint on which they are applied. For additional information write for Form #617 to F. Weber Co., 1220 Buttonwood St., Philadelphia 23, Pa.

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PLaza 3-9250

bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

NEW BOOKS

115. **The Family of Man.** Based on the photographic exhibition created for the Museum of Modern Art by Edward Steichen. More than 500 photographs from 68 countries arranged as in the original exhibition with a prologue by Carl Sandberg. Printed by sheet-fed gravure. Deluxe edition, \$10; \$1 paper edition.

ANNUALS

83. **International Poster Annual, 1954.** Edited by Arthur Niggli and W. H. Allner. 488 posters from 24 countries, mostly in black and white. Artists, advertisers, agencies and printers are indexed. Stimulating visual record of posters throughout the world. \$10.95.

94. **33rd Annual of Advertising and Editorial Art.** New York Art Directors Club 1954 Show. Contains the best in American advertising and editorial art, as shown in the 33rd Annual Exhibition. \$12.50.

110. **Penrose Annual 1955.** Edited by R. B. Fishenden. Technical articles on new graphic arts techniques and materials, typography, art, lettering, reproduction. Illustrations show lithographs, posters, examples of typography and layout, art and illustrations. There are 23 inserts of letterheads, book and publication covers and pages, menus, Bible pages. \$8.50.

ART

103. **An Atlas of Anatomy for Artists.** Fritz Schider. 1955 edition enlarged to include 300 figure studies by Leonardo, Michelangelo, Rubens, Degas, Rimmer, Vesalius and ten other masters. Contains more than 500 pictures of the human form. Special section contains nude-model action shots and photographic studies of growing children. \$6.

111. **How to Use Creative Perspective** by Ernest W. Watson. Analyzes the aspects of illustration which involve perspective problems. Illustrations are by such artists as Dorne, Fawcett, Atherton, Bobri, Cezanne, Stahl and Parker. \$7.50.

114. **Arts and Ideas.** William Fleming. Major periods of Western art—architecture, sculpture, painting, literature and music. Discusses the relationships between made of expression and the social, cultural and political environment. 360 half-tones plus many drawings. 797 pages, fully indexed. \$10.

COPYFITTING

42. **Streamlined Copy-fitting.** Arthur B. Lee. 1954-55 edition of this manual, now 64 pages, contains character count for more than 1450 faces, including caps and small caps. All necessary scales are on one master gauge. \$5.95.

DISPLAYS

100. **Point of Purchase Cardboard Displays** by Victor Strauss. A definitive work written in the practical language of buyer and printer. 867 illustrations aid in planning and constructing displays of many different types. Clear, concise data and directions serve as a rich mine of display ideas for the buyer. \$15.00.

LAYOUT

87. **Advertising Layout.** William Longyear. An informative and stimulating explanation on how to create ad layouts that make people stop, look and read. Illustrations are from best current practice. Discusses layout problems for each media. \$6.50.

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THE ART OF INDIAN ASIA; Vol. 1, text; Vol. 2, plates, by Henrich Zimmer, edited by Joseph Campbell, Pantheon Books. \$22.50.

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